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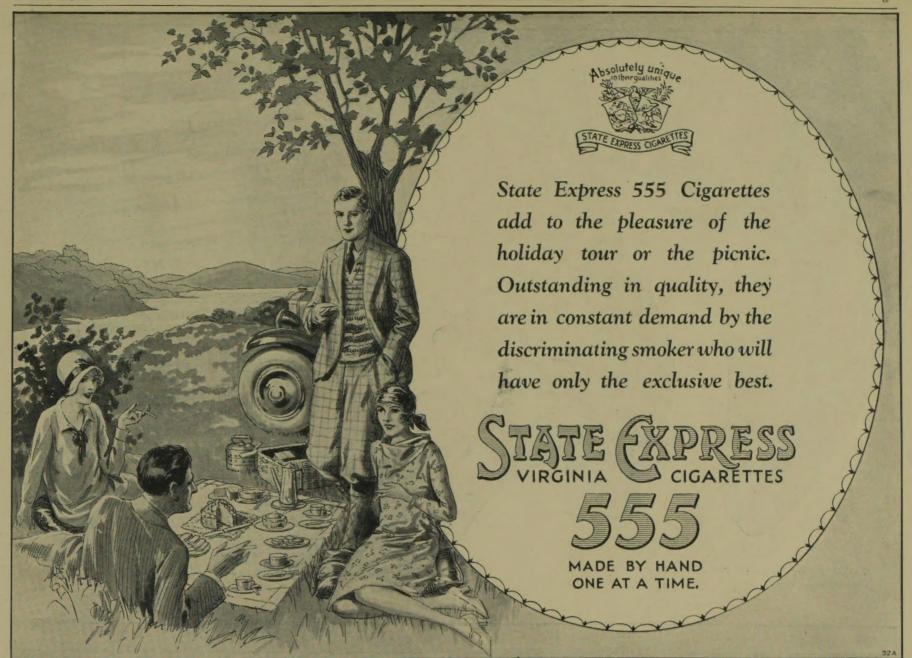
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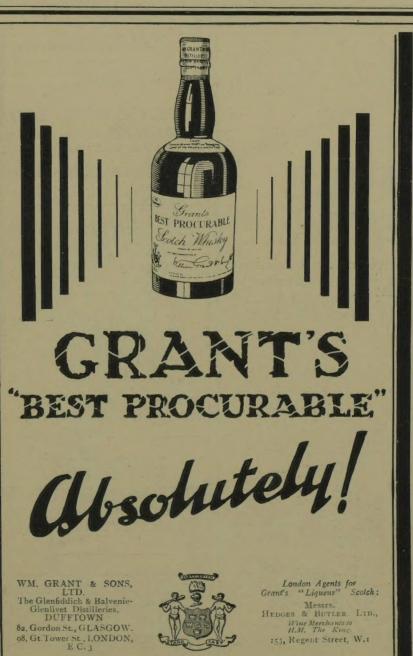


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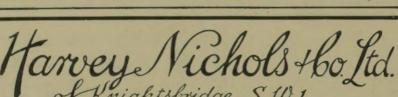
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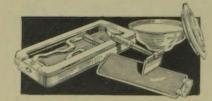






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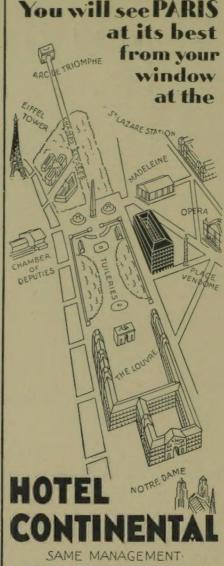


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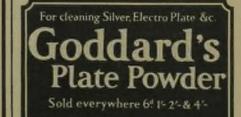
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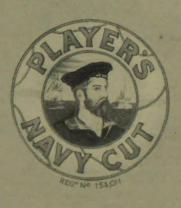
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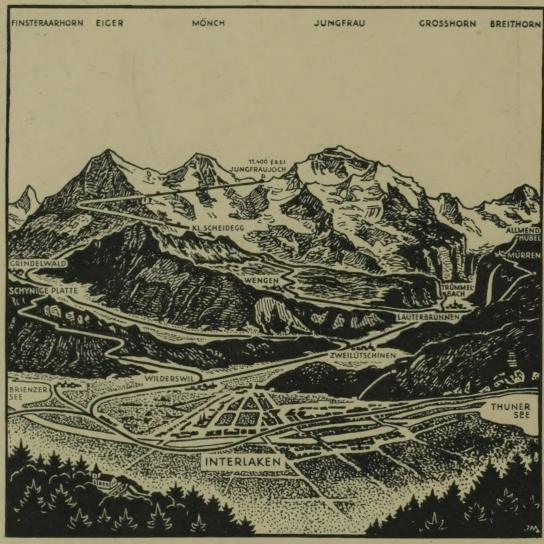


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Blue Gentians for your Buttonhole

SATURDAY, MAY 11, 1929.

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AN AUCTION ROMANCE: A REMBRANDT THAT FETCHED £16,380-A "BIG SURPRISE" TO THE OWNER.

In the sale at Christie's, on May 3, of pictures belonging to Lord Brownlow and others, there was a big surprise for the owner of this Rembrandt portrait of an old warrior, signed and dated 1651, and measuring 29 by 25 inches. It was the property of Mrs. Reeves, of Avonmouth House, Christchurch, Hants, who inherited it from her father, Mr. James Hall, of Tynemouth. He is believed to have bought it for a small sum in Newcastle-on-Tyne about sixty years ago. Various experts, including the late Sir Hugh Lane, had been

somewhat puzzled by it, and Mrs. Reeves, it is said, would probably have been satisfied with a few hundreds. "I had never bothered," she said, "to have it valued, and I really sent it along to see what it would fetch." The bidding began at fifty guineas, and eventually reached 15,600 guineas (£16,380), the sum paid for it by the Savile Gallery, by whose courtesy we are enabled to give the above photograph. Their chief opponent in the bidding was Mr. Frank Sabin.



By G. K. CHESTERTON.

A T last somebody has started the New Religion that I have been expecting for such a long time. I remarked recently in this place that what I generally find is not a New Religion, but only the news of a New Religion. There is no revelation, no rule, no statement that is at once binding and new. But at last, I find, a faith that I have long conceived in fancy does really exist in fact. It was mentioned in a newspaper the other day under the title of "New Cults Spreading." The faithful who join it are forbidden the use of condiments.

So we have it at last. All the time we were being told to join the Mustard Club, I wondered that no noble and pure-minded enthusiasts rose up to tell us to join the No Mustard Club. All the time the hoardings have been defaced by foul and licentious

advertisements of pickles, or shameless challenges to us to wallow in Chuckster's Chutney, I have wondered why no protest was made by the upholders of Uplift. We know, or we ought to know (for we are told it about ten thousand times a year in the same identical form of words) that the true religion of to-day does not concern itself with dogmas and doctrines. Indeed, it concerns itself almost entirely with dietor rather with the idea of forcibly interfering with the diet of other people. Modern religious liberty, like that established by the American Republic, means that we must not order a man's doctrine, but we may order his dinner. Personally, I should have thought that his dinner was the more private and individual, and even irresponsible, of the two. I am so strangely made that it seems to me more natural to wish a community to have a common morality, but separate and slightly varied meals.

But the modern principle, with which we must not quarrel, has decided that so long as six people round a table are all drinking barley-water, as sold by the Barley-Water Trust, it does not matter if one of them is a Satanist and another a Bolshevist and another a Christian Scien-

tist and another a Christian. I should have thought it was safer to be united at the roots and divergent in the branches, or to build varying turrets and pinnacles on a common and firm foundation. But the modern spirit can, if it chooses, pull up all the trees by the roots and only tie the tree-tops together, and regard this curious arboriculture as the true interpretation of "By their fruits you shall know them." My only doubts are concerned with how much fruits there will be to know when roots are no longer known. But, anyhow, fruits are certainly very important in the new religions, in the sense of slogans such as "Eat More Fruit." I will not insist that the Serpent gave similar advice in Eden; I will only remark that such new ideas of diet are still associated with predictions that men will become

as gods. This solemn sanctity attached to diet by the new religions is no new thing. In the case of the worship of fruit, we have been familiar with it for a fairly long time. But I am really surprised that we have waited so long for an outburst of just and holy indignation against all the heartrending horrors of pepper and salt.

Pepper and salt, and things of that sort, have all the marks of those monstrous moral abuses of the past from which a more enlightened race is now freeing itself. An age which has discovered the devil in the tobacco-jar, as well as in the ale-jug, could not be long in finding out the fiendish secrets of the cruet-stand. To begin with, condiments, like cookery, are obviously blasted by the fact that they are mere luxuries. They only exist for fun—or, as some

splashing mustard on meat. And from this it is but one step, according to the clear logic of Prohibition, to the conclusion that the use of pepper or mustard is a mortal sin.

But there are other ways in which the cruet is a symbol of the creeds and dogmas of a past that is fortunately dead. The pepper-plant, like the vine, is hopelessly entangled in those thorny growths of primitive thought, faith, fable, legend, literature, the habit of song, and all the other old impediments to the march of man. And just as true Christians regard the presence of wine in the Gospels as itself a sufficient evidence of how much Christians have since improved the primitive notions of Christianity, so the mention of many of these condiments in the New Testament will be in itself a sufficient reason for forbidding them

in the New Religion. Thus the first Christians were commanded to be the salt of the earth: a quaint old text which the world will certainly outlive when it abandons the disgusting habit of salting its meat. Nay, the New Testament (with what seems like an almost deliberate defiance of all that is best in modern thought) positively com-pares the Kingdom of Heaven to a grain of mustard-seed. How many cen-turies of barbarous and gluttonous consumption of mustard may not have owed their savage superstition to this text! Mustard must go. It must go with all its unnatural heat, with all its hectic pungency, with all its insidious power of becoming insepar-able from beef. And it must go all the more because it has in the past perhaps found support in superstitious appeals to Scriptures and to Priests. It is the same with the whole accursed brotherhood of the condiments. Even vinegar has claimed a certain sanction from the Gospels, though all will agree that the sturdy Puritan spirit, to which we look to purify the world, would always find itself in greater sympathy with vinegar than with wine.



THE PORTLAND VASE OFFERED FOR SALE BY AUCTION AND WITHDRAWN AFTER A BID OF 29,000 GUINEAS: THE REMARKABLE SCENE IN THE FAMOUS LARGE ROOM AT MESSRS, CHRISTIE'S—WITH THE GUARDED VASE AS THE CHIEF CENTRE OF INTEREST.

The world-famous Portland Vase was put up for sale by auction at Messrs. Christie's on May 2, but was withdrawn in rather under two minutes, the bidding having failed to reach the reserve price. The first-offer was one of £10,000, and the final was, as we have noted, 29,000 guineas. It is thought that the vase may remain in this country, and possibly be on view again at the British Museum. Messrs. Christie's large room was crowded for the occasion; and amongst the last-minute visitors was the Prince of Wales. Amongst those present was Lord Titchfield, the Duke of Portland's heir. Mr. T. M. McKenna was in the rostrum.

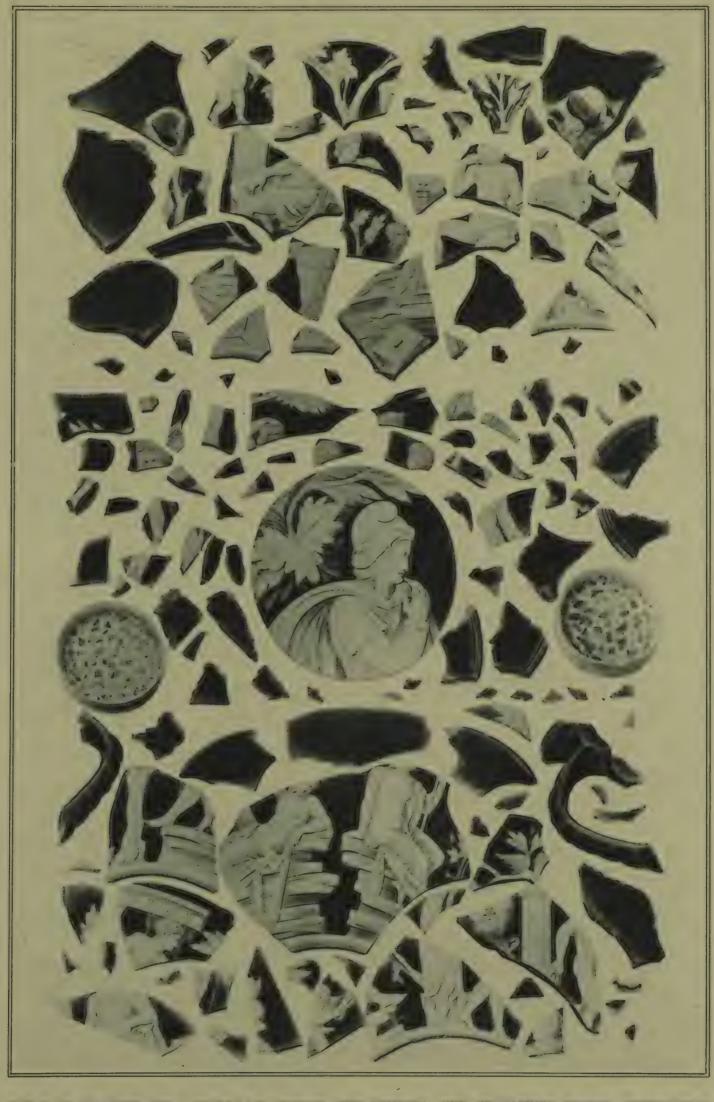
would call it, the art of life. In other words, they are merely marks of civilisation; which seems to be considered a sufficient condemnation by the new champions of progress. It is constantly insisted, in the case of other civilised products like wine, that it is possible to do without them. Water-drinking is not invariably or immediately fatal. Scientific authorities have testified to finding teetotallers in many places actually still alive, or showing signs of life. It is possible to be a Prohibitionist and somehow keep body and soul together, though only by believing in every false and degrading doctrine both about the body and the soul. In the same way, men could survive without ever cooking meat. How much more obvious is it that they could survive without sprinkling pepper or

But, above all, the Crusade against Condiments will satisfy all that is best

and deepest in our natures—or, at any rate, it will satisfy something that is pretty deep. It will satisfy that profound and passionate yearning to make other people uncomfortable which is one of the chief springs of social progress. It will allay something of that divine discontent and unrest which fills the soul of the reformer when he sees his neighbours doing any ordinary sort of thing and enjoying it. It will satisfy the eternal hunger of the heresiarch to find out that what is normal is really abnormal, and vice versa. He will be as happy as the day is long if only he can discover that wearing hats is wicked or that strangling babies is not wicked. For him the absence of proportion is the presence of progress. He is capable of progressing from eating mutton to eating men; and still of being austerely careful not to eat either of them with salt.

THE PORTLAND VASE IN PIECES: AFTER THE 1845 OUTRAGE.

By Courtesy of the Trustees of the British Museum.



THE VASE SMASHED BY A DRUNKARD VISITING THE MUSEUM: THE FRAGMENTS BEFORE RESTORATION.

In the sale at Christie's on May 2 (as noted on page 786), the celebrated Portland Vase was withdrawn when the bidding paused at 29,000 guineas. The vase, it may be recalled, was deposited in the British Museum by the fourth Duke of Portland in 1810, and remained there for nearly 119 years. "On February 7, 1845 (says the sale catalogue), a scene-painter, who came from Dublin, and was known by the name of William Lloyd, suddenly seized a heavy piece of basalt from an adjoining shelf and hurled it at the vase, which was broken into a multitude of fragments. When charged with this wanton and wicked crime before the Bow Street magistrate, the prisoner refused to give his name, and said that

he had been drinking for several days. . . . Owing to the defective state of the law, the offence could not be adequately punished, and in the end Lloyd was fined £3 . . . the estimated value of the broken glass shade of the vase! All the fragments were carefully kept, and after no long time the vase was restored to its pristine beauty by the extraordinary skill and patience of John Doubleday. . . . He in a great degree contrived to render imperceptible the innumerable lines of conjunction. A drawing (here reproduced) is exhibited in the Gold Ornament Room showing the fragments to which the vase was reduced. At its restoration the bottom of the vase was not replaced, but was exhibited separately."

THE PORTLAND VASE FOR THE NATION: A BRITISH MUSEUM ACQUISITION.

ONE SIDE OF THE PORTLAND VASE: THE MARRIAGE OF PELEUS (LEFT) AND THETIS, WITH POSEIDON (RIGHT) WATCHING, AND EROS (CUPID) HOVERING ABOVE.

SIDE-VIEW OF THE VASE SHOWING APPRODITE (LEFT) AND PELEUS (RIGHT), AND ONE OF THE SATYR-LIKE HEADS AT THE HANDLE BASE. THE BASE—A SEPARATE PIECE—BEARS THE HEAD OF PARIS.

A SECTIONAL DRAWING OF THE TOMB WHERE THE VASE WAS FOUND (FROM "THE ILLUSTRATED LONDON NEWS" OF FEBRUARY 15, 1845). THE LETTERS INDICATE—A. THE MONTE DEL GRANO. B. THE TOMB. C. ANCIENT ENTRANCE TO TOMB. D. DISCOVERER'S ENTRY TUNNEL. E. THE SARCOPHAGUS. G. ARCH BROKEN TO REMOVE SARCOPHAGUS. I. MODEN CASINO, ON THE MOUNT.

THE OTHER SIDE OF THE BASE: PELEUS (LEFT) WATCHES THETIS SLEEPING, WHILE APHRODITE (RIGHT), THE GODDESS OF LOVE, LOOKS ON,

PAGMENTS BY A LUNATIC IN 1845: THE PIECES BEFORE PROPERTY OF THE ILLUSTRATED LONDON NEWS OF the British Illistum Trates in British Illistum Trates.

THE re-opening of the British Museum coincides with the news that the Portland Vase has been bought for the Nation. The purchase was made in 1945 from a bequest to the Museum by Mr. James Rose Valentin. The price has not been disclosed. The Vase, an unique work of Roman glass, dates from the first century of the Roman Empire. The glass is of a rich dark blue engraved with white figures, now accepted by most authorities as representing the marriage of Peleus and Thetis. The old theory, that they represent the Emperor Alexander Severus and his mother, is no longer accepted. The Vase was found in a tomb near Rome in 1582. Since 1810 it has been lent to the Museum by successive Dukes of Portland. In 1845 it was wilfully smashed to pieces by a lunatic but so skilfully repaired that it lost little of its original beauty. In 1929 it was offered for sale at Christie's but withdrawn at 29,000 guineas.

"One Solid Round of Lions": Leo, the Model.

BEING AN APPRECIATION OF

"LION: AFRICAN ADVENTURE WITH THE KING OF BEASTS": By MARTIN JOHNSON.*

(PUBLISHED BY O: P. PUTNAM'S SONS.)

" PTOLEMY VI. used lions in many of his parades to

"DTOLEMY VI. used lions in many of his parades to celebrate religious occasions. In one parade there was a car drawn by eighty men holding a large statue of Bacchus. Then came the wild beasts. At the head of these was a massive elephant with a little satyr sitting astride of its neck. After the elephant were five hundred virgins. Then twenty-four cars drawn by elephants, sixty cars attached to oxen, and twelve cars drawn by lions. One of the Roman Emperors imported six thousand lions from Africa into Italy to eat Christians. Pompeii staged a battle royal between six hundred lions and twenty elephants. Julius Cæsar used four hundred lions for the same sort of show. Octavius Augustus in 29 B.c. had two hundred and sixty lions in his private menagerie. Caracalla, in 217 A.D., kept a pet lion in his bed-room."

Thus: Martin Johnson. There is sadness in the quotation; the shame of captive conquerors. It is also written: "We did not share the popular prejudice against the lion. For in our earlier years the more we had seen of the King of Beasts, the more of a gentleman we found him to be. By that I don't mean he is a high-hatted, spatted snob; nor a condescending, treacherous rotter. I mean that the courage, intelligence, health, and laudable purpose—by his kind's standards—that should mark the human gentleman also mark the lion. A lion is dangerous. So are the sun's rays, a volcano, Niagara Falls, and a ring champion—when one offers them an impertinent intimacy. A lion fights like a demon. When wounded he will sometimes keep coming even after his heart, lungs, and major museles have been cruelly lacerated by high-velocity steel. But so have Sergeant York, Colonel Lawrence, Nungesser, and many other good men fought. A lion kills to eat. He kills young animals, sometimes breaking their necks with a crunch of his mighty jaws. Daily he devours the flesh of his prey. So do you and I. A lion does not, except for food, kill nor fight nor interfere with other living creatures. That is more than can be said of most human bei

The plea for the defence! Yes; but advanced by a counsel knowing his brief—and believing in his client. Grateful, also, it may be imagined. Leo has been an excellent friend to him and to Osa, his wife! A truly feline friend at times—not to be trusted too completely or too complacently; changeable in mood and incomprehensible in manner; brave and timid; "willing to wound, and yet afraid to strike"; curious and unconcerned—but the perfect mode!

He sat, and with him posed his wife and his family.

perfect model!

He sat, and with him posed his wife and his family, as though the photographers hunting him with their cameras were mere "artists" of a studio. Even, he "looked pleasant" on request; even, he condescended to watch for the "canary" behind the lens, lazily wondering the while at the manœuvres of the strange "hippo" that was the car, and the anties of its odd "totos," the yellow-slickered Martin and Osa!

I write "he" for want of the "bi-sex pronoun" for which there is hankering. In truth, the first "sitter"

to tell the tale. To be sure we were in a car. But that wouldn't have saved us from being torn to pieces had the lioness chosen to attack. Presently she seemed to know that I had finished photographing her. She got up slowly, total and any angle and walked of the cart bill and interest. stretched and yawned and walked off the ant-hill and into

The next were of the same sex. "Lying on the edge

The next were of the sa were two lovely lionesses, like a pair of flappers waiting for their beaux. They were very coy when we approached them, and looked first at one another, and then away from us. If they had had on their best clothes and jewellery, they could not have acted in a more self-conscious way. They gave not the slightest sign of hostility but rather seemed to enjoy the attention we paid the attention we them."

After which, note may be made of the comment:

After which, note may be made of the comment:

"There is something peculiar about lions when they are being photographed. They often get very self-conscious; and, when one considers their strength and ferocity, it is one of the most comical things in the world to watch. No doubt a lumberman getting measured for a dress suit would wear the same expression."

The secret of it, this apparent carelessness and listlessness? The answer is multiple—innocence of the menace of man; the lethargy of the well-fed; the daylight drowsiness of the beast that is nocturnal.

"Simba" put the Johnsons in peril often enough while the sun was up, but it was after dark that he was at what the writer calls his aggressive best, cool and deliberate. He evinced a dislike for flashlight photography, just as he had "registered" disdain when made the victim of the more frequent normal exposure. And this was not because he was expected to "snap" himself by tripping over wires, as have many of his fellows. The way of the Johnsons is different.

"What we did," it is recorded, "was to choose a spot some little distance from the lions and trust to luring them up to our camera by means of freshly killed bait. In the early afternoon we set up four flash-lamps on poles about six feet above the ground. Three feet in front and below each lamp we

Three feet in front and below each lamp we placed our cameras. In each flash-lamp we put magnesia cartridges containing about an ounce of lach peudes are sounded. flash powder apiece. All four lamps were connected by electric wire to dry batteries, and a long 'fixing' wire was led to our Willys-Knight car some fifteen to twenty-five feet away." Then the enticing meat was laid down; and there was an interval until the noisy night began. "While we are waiting, a word about our flashlights. The mechanism is so arranged that the shutters of my cameras do not open un-til the light is at its maximum. Then they trip at a speed of one three-hundredth of a second. Thus the picture is made so quickly that the lion does not have a chance to move

deter keep away! He was a an older lion and sent him away; completed. In the past, dashlights of lions have been made by opening the shutter and leaving it until the flash is fired. As a result, the animal usually more or less ruins the negative by moving before the flash has died away." Then the sound of gnawing and of the cracking of bones; grunting and gulping. Then the pressing of the button, the white glare; hope for the best, a retreat before the unexpected—and an addition to the a retreat before the unexpected—and an addition to the gallery of illustrations of Leo as he Lives!

the expert, and the patient, cheery, plucky expert at that: while Martin was turning the handle or freeing the shutter, Osa was at hand ready to shoot any model who decided on a sudden descent from the "throne"! Nor was the precaution unnecessary. On occasion, the bullet sped to stop a charge and save the photographer: "She holds the gun, you know, while I crank my camera."



ONE OF OVER FOUR HUNDRED PHOTOGRAPHED IN TANGANYIKA BY MR. MARTIN JOHNSON: A LION INTERESTED IN THE TAKER OF MOVING PICTURES.

"Of course, I was turning the movie camera crank and changing plate-holders all the time.

movements kept him interested."

Reproduced from "Lion," by Courtesy of the Author, Mr. Martin Johnson, and the Publishers
Messrs. G. P. Putnam's Sons.

For the rest, let it be remarked that "Lion" is as

For the rest, let it be remarked that "Lion" is as entertaining as it is exciting. And, to the stalking by car, the snap-shotting, the movie-making, the chase and the counter-chase, the boredom—for such it was confessed to be on occasion, when "Life was nothing but one solid round of lions"—must be added domestic details that will interest the prospective big-game hunter, with camera or with rife. Before coming to the "home from home" aspect, two quotations. On manes, the oft-discussed: "Right ahead of us on a small rise and partly covered by the gentle shade of a spreading mimosa, were fifteen lions. There were a lioness and several half-grown cubs in one bunch; five full-grown lions with small manes; several other lionesses with their consorts about them; and finally, joy of joys, four of the finest big males with glorious taffy-coloured manes that we had ever seen. The sight of such beautiful manes pleased us enormously, because one can never tell when a lion is going to have a good mane. Some naturalists say that manes are grown in high countries as a protection against the cold. Some say that in bush country the lion tears his mane out by rubbing it through thorns and branches; But none of these rules seems to hold consistently."

On the charge, the charge that is apt to end in a skull bitten through, a clawed throat, and a broken neck: "Osa hopped out with her rifle in her hand. The distance between her and the lion was perhaps one hundred yards, too short for real safety. I say this because a lion will charge from a distance of over two hundred yards when in open country. He may come at only a trot during the early part of his charge, but he soon breaks into a gallop

too short for real safety. I say this because a lion will charge from a distance of over two hundred yards when in open country. He may come at only a trot during the early part of his charge, but he soon breaks into a gallop that outspeeds a fast horse. I am told by men who have taken time that the charging lion can cover the last hundred yards in about three seconds."

So to the camp, a witness to knowledge and to organising ability. Osa insisted on a kitchen garden and on chickens; and she cooked and she taught her understudy. And there were such luxuries as eggs, waffles, rice-cakes, fresh bread, butter, tinned beets, chop sucy, chicken d la Maryland, California vegetables and fruits, figs and dates in jars, boiled and mashed potatoes in jars, "and a score of other good things." Further, there was ice, straight from the patent machine! In other words, the Johnsons are old hands. "It took us nearly eighteen years of hard wandering all over the world before we discovered how much unnecessary misery we had suffered. 'Suppose you get toughened to the life,' our friends still observe. I imagine what they want us to answer is: 'Yes, it's terribly hard, and we are usually miserable; but we get used to it.' Whereas the real answer is: 'It's terribly hard for the tenderfoot because he thinks it ought to be hard. But the more you work in the wilderness the more you realise that trying to accustom one's body to hardship is all wrong; the right thing is to temper the hardship to one's body."

If ever a policy were justified it is that of the Johnsons. By following it, they kept their nerve, and they achieved the most remarkable results. Assuredly, none will dub them sybaritic when they read the resultant book, see its astonishing illustrations, realise the countless risks that were run, and remember that the "bag" included photographs of over four hundred lions—four hundred!—E. H. G.



A MOST SUCCESSFUL "GROUP": "HE HAD A THREAT IN HIS EYE."

"'I don't know what your game is, but this is my zebra and you'd better keep away!' He was a full-grown young lion in the prime of life. He had already thrashed an older lion and sent him away; but he allowed the four young lionesses to eat with him. . . . He would look up every minute or two and growl at us a little and warn us to come no closer."

Reproduced from "Lion," by Courlesy of the Author, Mr. Martin Johnson, and the Publishers, Messrs. G. P. Punam's Sons.

was of the deadlier moiety of the species! The movie-camera was driven towards a lioness on an ant-hill. She was a living picture and she did not move. It was possible to use a two-inch lens. "Surely," writes our author, "no traveller ever got so close to a wild lion before—and lived

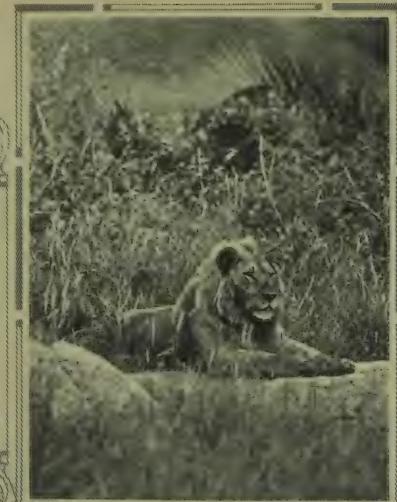
"Lion: African Adventure with the King of Beasts." By Martin Johnson, author of "Safari." With Sixty-three Illustrations. (G. P. Putnam's Sons; 21s, net.)

It sounds simple enough, thus set down without phrase-making, without Fat Boy efforts to make the flesh creep. But, like so many things that seem simple, it called for

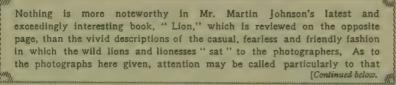
THE SNEEZING LION & OTHER PERFECT SITTERS! "SIMBA," THE MODEL.



SLEEPY AND LAZY AND EASY TO GET CLOSE TO FOR PICTURES : A LION SUNNING HIMSELF IN THE GRASS TANGANYIKA, AND HIMSELF MODEL FOR ENTERPRISING PHOTOGRAPHER.



IN A "TRAFALGAR SQUARE" ATTITUDE: A FINE OLD LION WHO PERMITTED THE PHOTOGRAPHER TO GET WITHIN THIRTY FEET, AND, IN HIS BOREDOM, SCARCELY DEIGNED TO NOTICE HIM.





CAUGHT SNEEZING: A LION "SHAKING THE WHOLE COUNTRY" AFTER HE HAD EATEN A KONGONI OVER WHICH MR. JOHNSON HAD SPRINKLED A CAN OF RED PEPPER, IN ORDER TO ENCOURAGE "EXPRESSION."



INQUISITIVE: A LION THAT WAS CURIOUS ENOUGH TO FOLLOW EVERY MOVEMENT MADE BY THE PHOTOGRAPHERS, WATCHING BOTH CAMERA AND RIFLE UNTIL, FRIGHTENED BY A LAUGH, HE DISAPPEARED INTO THE BUSH.

Continued.]
of the lion who sneezed! Mr. Martin Johnson sought changes of expression. He writes: "We had seen the lions show all sorts of moods... but when they knew we were photographing them they were inclined to put on such poker faces that they all looked more or less alike. Telling Bukari what! planned, we went back... and killed a kongoni.... Then I had Bukari cut open the stomach and sprinkle in a whole can of red pepper.... The big lion... stuck his nose squarely into the spot where Bukari had sprinkled the pepper and began to gnaw.... Then all at once he sprang to his feet... and let out a sneeze that literally shook the earth.... The fool expression on that old lion's face and the series of prodigious roars that he emitted in the shape of sneezes once and for all drove our day's ennul away."

TREE-CLIMBING LIONS: PROOFS OF AN AGILITY THAT HAS BEEN DENIED.

THE FIRST THREE PHOTOGRAPHS TAKEN BY COLONEL MARCUS WELL MAXWELL, WORKING IN TANGANYIKA TERRITORY AND KENYA COLONY. THE FOURTH TAKEN BY THE HOLT EXPEDITION, IN THE BELGIAN CONGO.



SHOWING A LION RESTING IN THE BRANCHES, ON THE LEFT: A GROUP OF THE GREAT BEASTS PHOTOGRAPHED AT CLOSE QUARTERS—A SETTLEMENT OF THE ARGUMENT AS TO WHETHER LIONS CLIMB TREES.



NOT LEAPING INTO THE BRANCHES, AS MIGHT BE EXPECTED: A LION BEGINNING TO CLIMB INTO A TREE BY WORKING ITS WAY UP THE BOUGHS, AS A DOMESTIC CAT MIGHT.

On this page and on the page opposite we reproduce some remarkably fine photographs of lions in the wild which were taken in Kenya Colony and Tanganyika Territory by Colonel Marcus Well Maxwell; together with one photograph taken by the Holt Expedition, in the Belgian Congo. In the case of Colonel Maxwell, the stalking was done by car and also on foot, and the photographer was able to get within from five to twenty yards of his "sitters." All the photographs were taken in daylight; not by flashlight. Those which show lions climbing trees are of very special moment, for it has been stated a number of times that lions do not climb trees, and that this inability has saved many sportsmen and travellers; yet here is proof positive that, however rarely they may do so, lions do climb. In connection with the pictures in general, another point should be made. In a letter to the "Times," a reader of that paper remarked that Colonel Maxwell's photographs of lions gave the impression that lionesses preponderate very largely in number over lions, and asked: "Is it that the grown lion is a ruthless murderer of male cubs? The tiger is known to be;



A LION UP A TREE: ONE OF THE BEASTS PHOTOGRAPHED BY COLONEL MAXWELL AS IT WAS WALKING ALONG THE BOUGH OF A TREE—A PHOTOGRAPH TAKEN AT VERY CLOSE QUARTERS.



A LIONESS UP A TREE: A PHOTOGRAPH (TAKEN BY THE HOLT EXPEDITION) WHICH STRENGTHENS THE PROOF OF TREE-CLIMBING AFFORDED BY COLONEL MAXWELL'S PHOTOGRAPHS.

not only does he kill the male cubs of his clan, but he has been known to eat them. I have never heard this charge levelled at the lion. . . ." In reply to this, another reader stated that the impression noted was not necessarily correct, saying: "The lion in his native state does not, as a rule, carry the heavy mane we are accustomed to see in the specimens in captivity. The thorn bush and scrub in which he lives often completely comb away the mane, leaving his head and shoulders bare; so, to the casual observer, it appears that these groups contain [Continued opposite.]

DOES THE LIONESS REALLY PREPONDERATE? LION-GROUPS IN THE WILD.

PHOTOGRAPHS TAKEN BY COLONEL MARCUS WELL MAXWELL, WORKING IN TANGANYIKA TERRITORY AND KENYA COLONY.



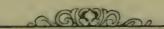
ON THE ALERT: A GROUP OF LIONS PHOTOGRAPHED IN EAST AFRICA BY COLONEL MAXWELL, WHO STALKED BY CAR AND ON FOOT, AND "SNAPPED"
AT FROM FIVE TO TWENTY YARDS.



AT EASE: A GROUP OF LIONS—SHOWING THE SEEMING PREPONDERANCE OF LIONESSES OVER LIONS WHICH HAS LED TO CONSIDERABLE DISCUSSION AND A NUMBER OF INTERESTING THEORIES.

continued.] only lionesses." Yet another contributor to the discussion argued that the preponderance was due to the fact that most of the male lions had been shot; while another wrote: "I venture to suggest that the correct answer to the controversy over the supposed preponderance of lionesses over lions is that the majority of the animals included in your photographs are young, some obviously three-quarter grown. That explains the number in the troop, and it is extremely difficult at that young age to distinguish, especially in a photograph, the lion

from the lioness." As to the mane question, Mr. Martin Johnson has it in his book, "Lion": "Some naturalists say that manes are grown in high countries as a protection against the cold. Some say that in bush country the lion tears his mane out by rubbing it through thorns and branches. But none of these rules seems to hold consistently. So it is always a great sight for the photographer to find himself confronted by just the kind of mane he knows will make a lion look like a lion."



THE SCIENCE.





THE SO-CALLED "CUCKOO'S MATE": THE WRYNECK-A BIRD THAT PRETENDS TO BE A SNAKE

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.,

THE arrival of our summer migrants—or, as I prefer to put it, the "homecoming of our wandering minstrels"—always gives me a thrill of pleasure. I have been the cuckoo the control of the cuckoo as the cuckoo's arrival and seen the cuckoo's arrival arrival and seen the cuckoo's arrival a this year, but I am still awaiting the "cuckoo's mate," or, in other words, the wryneck—a bird which has not received anything like the attention it deserves. Just now this bird happens to be very much in my mind; for I have recently had to furbish up my notes on the woodpeckers, and one cannot speak of woodpeckers and ignore the wryneck. The intimate relationship between these two I must presently enlarge upon. For the moment let me comment on the association between the cuckoo and the "cuckoo's mate." This is of long standing, and came about from the fact that the two birds return to us together, though early wrynecks are much more frequent than early cuckoos. But, besides this, they are also regarded by some people as near for which belief there is no foundation in fact.

While on this matter of names it may be mentioned that the wryneck is also known as the "snakebird." And this because, when would-be raiders attempt to possess themselves of its eggs, on their approaching the nesting-hole the bird sets up a vigorous, snake-like hiss; and, when they peer into the cavity, the writhing, snake-like twistings of the bird's head and neck, ill-defined in the gloomy recess, create an element of caution lest, after all, a snake be really in possession! If, aware of this ruse, the hand be unhesitatingly thrust in and the bird seized, as soon as it is drawn out it will try a new form of deception. Ruffling the feathers of its crown and lengthening its neck, it sways the head from side to side with the most grotesque effect then, twisting it round over its back, it suddenly closes its eyes and hangs by its feet, clasped round the finger, limp, and apparently dead! But surprise comes when, in a flash, it releases its hold and is gone! These neck-twisting feats also play a conspicuous part in the bird's "courting antics"—hence the name "Wryneck."

And now as touching its kinship with the woodpeckers. There can be no doubt about this, though shall content myself here only with the evidence furnished by its long, protrusible, worm-like tongue, and the zygodactyle "foot," wherein the inner toe, or hallux, and the outer toe are turned backwards. In both these particulars the wrynecks agree with the woodpeckers. Indeed, because of these, they are woodpeckers. We must regard them, in short,

FIG. 2. A PIGMY AMONG WOODPECKERS (COMPARED WITH THE BIRD IN FIG. 3): THE TINY BURMESE RUFOUS PICULET (SASIA OCHRACEA), WITH A SHORT, WREN-LIKE TAIL AND THE INNER TOE LACKING. The "Piculets," or "miniature woodpeckers," represent a stage in the evolution of the typical woodpeckers. About forty species have been described. They present no very wide differences in coloration. A bare space, brightly coloured, round the eye, and the short, almost wren-like tail, are characteristic.

as "primitive" woodpeckers: they are "woodpeckers in the making"; and that "making" was perfected with the attainment of the formidable pickaxe-like beak and long spiny tail, which enables these birds, when climbing, to use these spines as the third leg of a tripod. Though the wryneck



FIG. 1. ONE OF ONLY FOUR SPECIES: THE SOUTH AFRICAN WRYNECK, DIFFERING FROM THE EUROPEAN TYPE (KNOWN AS THE "CUCKOO'S MATE," OR "SNAKE BIRD") CHIEFLY IN COLORATION.

The South African Wryneck (Inyx pectoralis) differs from our "Cuckoo's Mate" chiefly in having a chestnut-red throat and striations on the breast. The whole plumage, especially of the tail, is softer than in the typical woodpeckers. Only four species are known, though some authorities "break them up" into subspecies, or geographical races. But the distinctions between them need the eye of the expert to detect.

spends much of his time in trees, he does not climb like a true woodpecker, and he cannot hew nesting-holes like a woodpecker: he must be satisfied with a ready-made nursery.

We are apt to regard the woodpecker's curious foot—a "yoke-foot," as an adaptation to tree climbing; but since the wryneck has a precisely similar foot, which both share, so to speak, with the parrots and the cuckoos, we must seek some other explanation to account for its havcome into being. full story of that evolution has yet to be told. All can be said now is that it is a common heritage from some remote ancestor, from which all these types have arisen. The immediate ancestors of the woodpeckers were the barbets; also "yoke-footed," and in many other ways remin-iscent of the woodpeckers. We must let it go at that, for the present.

Like many other primitive types, the wrynecks form to-day but a small group, numbering no more than four species, all much alike in coloration, which recalls that of the night-jar. Our own bird is found throughout most of Europe and Asia; the other species are confined to Africa, and one of these, the rufous-necked wryneck of South

Africa, is shown here (Fig. 1) in preference to our bird, which is too well known to need illustration. The re stricted numbers of this bird, limited to four species, all contained within one genus, are remarkable when one comes to compare them with the woodpeckers, which have split up into nearly four hundred species ranging over almost the whole of the temperate and tropical regions of the world, save Madagascar, Polynesia, and Australia.

Represented as they are by so many species, it goes without saying that they present a wide range of coloration and a no less conspicuous range in point of size. The smallest are the diminutive "piculets," scarcely bigger than wrens. For such tiny creatures they have a wide geographical distribution. Numbering about forty species, some are found in Central and South America, some in West Africa, and the rest in North India and Burma. The Burmese rufous piculet (Sasia ochracea) is shown here (Fig. 2). As with all its relations, the tail is remarkably short, and in nowise like that of the typical woodpecker. But the beak, though small, may be described as according to type. And so, then, we have yet a further stage in the evolution of what we know as a "woodpecker." But the little bird shown here is peculiar among its

kind in having lost the inner toe.

Of the bewildering variety of coloration presented by the remaining three hundred and fifty and more species of "true woodpeckers," nothing really useful can be said here, save that we find groups of species presenting types of coloration peculiar to themselves. There are green types, like our own green woodpecker; black-and-white types, like our greater and lesser spotted woodpeckers; yellow types; and vinous-and-gold types, like the American "flickers," wherein the breast is marked with sharply defined spots like those of the mistle-thrush.

Their range in the matter of size is also surprising. By way of an illustration, compare the little piculet shown here with the gigantic ivory-billed woodpecker (Campophilus imperialis) of Mexico (Fig. 3). This be cited as "the last word in woodpeckers. No other is quite so huge; no other has so formidable a beak, which is remarkable not only for its great length, but also for its extreme width, while, apparently for greater strength, the ridge of the beak forms a prominent girder. Within the space that is mine it has been possible to do no more than trace the broad outlines of the woodpecker family, and the place therein of our own delightful "cuckoo's mate," which must surely gain an added interest when this brief sketch of its pedigree is borne in mind.



FIG. 3. A GIANT AMONG WOODPECKERS (COMPARED WITH THE BIRD IN FIG. 2): THE GREAT IVORY-BILLED WOODPECKER (CAMPOPHILUS IMPERIALIS) OF MEXICO,

NEARLY 2 FT. LONG, WITH ITS "PICKAXE" BEAK.

"The last word in woodpeckers" is surely seen in the gigantic Ivory-Billed Woodpecker of Mexico, nearly 2 ft. long, wherein the beak is of huge size and extremely broad. As a "pickaxe" for hewing holes in trees it surpasses that of all its congeners. The trees thus attacked are those infested with insect-larvæ. The crimson crest, shorter in the female, contrasts finely with the black-and-white plumage of the rest of the body.

ANTARCTIC DISCOVERY BY AEROPLANE: THE EXPEDITION OF COMMANDER BYRD.



A LINE OF "HUSKIES": DOGS OF THE BYRD EXPEDITION FASTENED TO A ROPE STRETCHING



PROOF OF THE EXISTENCE OF LAND REPORTED BY CAPTAIN SCOTT, BUT NOT BELIEVED IN BY WHALERS: SCOTT ISLAND—THE FIRST PHOTOGRAPH.



A FRIENDLY "THREE-QUARTER-WOLF" SLEDGE-DOG-WITH THE SAIL-MAKER ON THE EXPEDITION FLAG-SHIP, "THE CITY OF NEW YORK."



A "CHARLIE CHAPLIN" OF THE ANTARCTIC CROSSES THE PATH OF THE "HUSKIES"! SLEDGE-DOGS INTERESTED IN THE PROGRESS OF A PENGUIN MAKING ITS WAY ACROSS THE ANTARCTIC WASTES.

We here continue the series of photographs illustrating Commander Richard E. We here continue the series of photographs illustrating Commander Richard E. Byrd's Antarctic Expedition, a series begun in our issue of May 4, and to be continued in future numbers, as the photographs reach us. As we noted last week, Commander Byrd announced on February 21 that he had discovered and mapped, from the air, 10,000 miles of hitherto-unknown territory, 14,000 square miles of which he is said to have claimed for the United States. He also reported that he had seen a second and larger mountain range to the east and south of the one he had seen before and called the Rockefeller Range, and that this contained peaks from eight thousand to ten thousand feet high. This range is in the newly revealed territory, which he has named Marie Byrd Land, after his wife, and is between the Ross Sea and Grahamsland. At that time some forty thousand square miles had been surveyed. Commander Byrd, whose Expedition includes eighty-six men and four aeroplanes, reached the Great Ice Barrier in his ship, "The City of New York," last Christmas Day. His other ship is the "Eleanor Bolling." With regard to our photograph of Scott Island, which is near the Post Ice Barrier it should be stated that this is the first photograph of near the Ross Ice Barrier, it should be stated that this is the first photograph of that island, and that it substantiates the claim made by Captain Scott as to its existence, and disputed by whalers, who declared that there was no such land!

. By THOMAS ASHBY, D.Litt., F.S.A., formerly Director of the British School at Rome. (See Illustrations opposite.)

A VISIT to Sardinia is not very often made, though those (mostly sportsmen and archæologists) who are fortunate enough to know the island have long ago found that it exercises upon them an irresistible fascination. It is, for the most part, mountainous, wild, desolate, and unchanged. The hand of man has wrought but little alteration in the landscape, and



FIG. 1. PICTURESQUE FEMININE COSTUME: WOMEN
OF THE BARBAGIA (ROMAN BARBARIA), A MOUNTAINOUS DISTRICT IN THE EAST PART OF CENTRAL
SARDINIA.—{Pholograph by Professor A. Taramelli.}

man himself goes back to the primitive Mediterranean race (as anthropologists call it) with singularly little admixture. Communications might in themselves be fairly good, but the population is too scanty for the trains to be either frequent or rapid; and, though the roads are very well engineered, they are little used. There are hardly any hotels except in Cagliari and Sassari, and in a few of the smaller towns. There is hardly any country population, and most of the inharbitants are gathered together in the various villages, which vary greatly both in dialect and in costume, so that, for Sardinians from different parts of the island, Italian is sometimes the medium of communication. The dialect names attached to some of our figures, in the strangeness of their sound and form, are utterly different from the Italian.

The interior lacks water, with but few exceptions; and the recent formation of a large reservoir in which are stored the waters of the River Tirso will be a very great boon. While the flat parts of the west coast are often malarious and unhealthy, the east coast is one of the most inhospitable in the Mediterranean; and the best harbours are to be found at the north and south extremities of the island, which is roughly oblong, and has comparatively few inlets. The mail boat runs from Civitavecchia, near Rome, to Terranova, in its deep bay, near Maddalena, the Italian torpedo base close to the straits of Bonifacio. Cagliari, the chief town, is at the other (south) end of the island, and occupies a magnificent site on a rock overlooking the bay and the salt marshes. It has fine remains of Pisan fortifications of the fourteenth century, and would be a pleasant spot for winter residences were it not so windy; but it lies at the end of a corridor (the fertile plain known as the Campidano) down which the spring wind blows fiercely, between the main portion of the island and the mountains of the Iglesias district, where are situated the bulk of the rich lead and zinc

mines, in which the late Lord Brassey was deeply interested.

The island must have been at the height of its importance in the Bronze Age. From this period

date the massive nuraghi, of which some 4000 are known in the whole island. Their object has been a good deal discussed, and some archæologists have believed that they were tombs; but there is no doubt now that they were fortified dwellings. Dr. Duncan Mackenzie's researches have shown that they are placed in positions of strategic importance, from which, furthermore, signalling by fires or other primitive means would have been easily possible, so that a message could have been quickly passed from one to another over a whole district. In one case, indeed, where two large nuraghi are separated from one another by a projecting spur, a smaller one has been placed on the spur to give communication to the two. The nuraghi vary considerably in size; in their

primitive form they are circular towers, built of great masses of stone without mortar. A door at the ground level, with a large flat lintel, leads into a short corridor, with a niche for the sentry; and this leads on into a large circular chamber, with a beehive roof. There is often another chamber above, reached by stairs rising spirally in the thickness of the wall, and lighted by a window; and sometimes, but rarely, there is a third chamber above (Fig. 5, on the opposite page). But the type varies very much: sometimes subsidiary towers and bastions are added, or a regular fortified enceinte surrounds the central castle; and where, as is frequently the case, the nuraghe is built on a rocky site, full use is made of such natural features as present themselves. These buildings have often fallen into ruin, and have often been used as quarries for building material; but many of them are well preserved, and some of the best have been carefully excavated of recent years. Sometimes the principal nuraghe, the castle of the chief, is surrounded by a group of small circular huts-another proof that the nuraghi cannot be regarded as tombs.

And, indeed, the tombs of this period have actually been found. They are of two distinct types. The first are the so-called giants' tombs—long, low corridors, roofed with flat slabs, and originally covered by a mound of earth or stones, the latter sometimes carefully laid to form a massive wall. At one end of the corridor is a high slab, which forms the centre of a semi-circular area in front of the tomb—like the bowed cairns of our own islands. That these complicated structures are, as a fact, a development of the simple dolmen was also ascertained by Dr. Mackenzie. Nor are menhirs, or standing stones, lacking (Fig. 2).

The other type are small rock-cut tombs called the domus de janas—the houses of the fairies. The old Latin word domus is, as will be seen, preserved unchanged; and many other Latin words still remain. For after the Phoenician period, which only affected the coast, where a number of rich colonies were

The names of some of the Sardinian harbours may be seen at Ostia among those of the principal grain ports of the Empire. We cannot here trace the later history of Sardinia, though Byzantines, Pisans, and Aragonese all left their mark on the island, which finally, in 1720, gave a kingly title to the Duke of Savoy, and continued to do so until the foundation of the kingdom of Italy.

Specialists will be aware of the excellent results of Professor Antonio Taramelli's excavations on the basaltic plateau of the Giara di Serri, where he has found a fortified village defended by towers, within which was a sacred well with a domed shrine over it (he has since excavated a number of such wells—e.g., Fig. 8—in various parts of the island). The nuraghi on the plateau display some peculiar features of



FIG. 2. MASCULINE DRESS IN SARDINIA: A HUNTER IN PICTURESQUE LOCAL COSTUME, BESIDE A MENHIR (PERFORATED WITH HOLES) NEAR FONNI.

The hunter is wearing a red jacket, with a short black kilt, long loose white breeches, and a long black cap.

Photograph by Dr. Thomas Ashby.

construction. Not far off was a circular shrine for the worship of the sacred axe (Fig. 6), with some relation, no doubt, to the similar cult practised in Crete; while in another circular building (a house, it

seems) an altar and a table for offerings were found; and here, too, was one of the most important early shrines of ancient Sardinia, and the habitation of the chief of the tribe which dwelt here.

In all this central district of Sardinia the national costumes are still worn, and are very picturesque and characteristic (Figs. 1, 2 and 3). Primitive industries, as weaving and dyeing with vegetable dyes, are still practised, as at Oliena, near Nuoro, where the russet-brown cere-cloths, with their elaborate borders, are remarkably fine (Fig. 3). And the people themselves are most attractive when one knows them. Proud, quiet, and dignified, hospitable as highlanders always are, their feuds affect themselves and not the stranger—and even those disappeared during the war, when Sardinian soldiers fully maintained their high reputation for bravery. The wave of tourists has so far left the island untouched, and its inhabitants maintain their primitive simplicity and genuine kindness. A festival in the remoter mountain districts, with everyone in costume, is a sight that no one is likely to forget. After service in the village church, a huge banquet follows; there are, later on, horse-races bareback

there are, later on, horse-races bareback through the village street, and, though the riders go at full speed, even a fall does not seem to hurt them. The female population naturally assembles in full force to watch them.

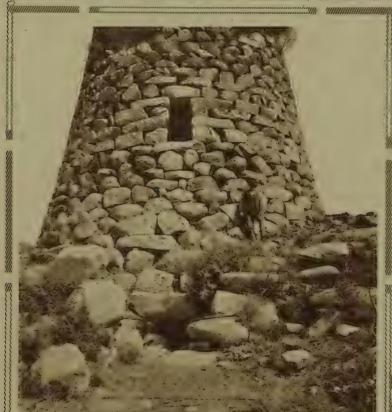


FIG. 3. SARDINIAN COSTUME AND SPECIMENS OF LOCAL WEAVING:
A MAN AND WOMAN AT OLIENA, NEAR NUORO, STANDING BEFORE
FINELY EMBROIDERED CERE-CLOTHS.—[Photograph by Dr. Thomas Ashby.]

founded, and soon absorbed by Carthage, Sardinia fell into the possession of the Romans, who built roads through the centre of the island, as was their custom, and used the island mainly as a granary.

THE BRONZE AGE IN SARDINIA: AN ISLAND LATELY VISITED BY KING VICTOR.

FIG. 4. DATING FROM THE BRONZE AGE, WHEN SARDINIA WAS AT THE HEIGHT OF ITS IMPORTANCE: ONE OF SOME 4000 FORTIFIED DWELLINGS BUILT OF BASALT BLOCKS WITHOUT MORTAR—THE LOSA NURAGHE, NEAR ABBASSANTA, IN THE PROVINCE OF SASSARI.



EIG. 5. A RANE
THREE-STOREYED
EXAMPLE:
THE WELLPRESERVED
MADRONE
NURAGHE, NEAR
SILANUS—
SHOWING THE
DOOR OF THE
LOWEST
CHAMBER ALMOST
BURIED, AND THE
WINDOW
OF THE
SECOND CHAMBER.



FIG. 6. BUILT FOR THE WORSHIP OF THE SACRED AXE: A CIRCULAR SHRINE OF THE BRONZE AGE, AT S. VITTORIA, SERRI.



FIG. 7. THE DOORWAY OF A BRONZE AGE NURAGHE, WITH A STAIRWAY LEADING UP TO IT, : A RELIC OF PREHISTORIC CIVILISATION IN SARDINIA.



FIG. 8. THE SACRED WELL OF SERRI: A REMARKABLE EXAMPLE. OF PREHISTORIC MASONRY IN SARDINIA—ONE OF SEVERAL SUCH WELLS IN VARIOUS PARTS OF THE ISLAND.

The King and Queen of Italy recently made a tour in Sardinia, to inaugurate the Primavera Sardiniana, or "Spring Holidays in Sardinia," organised by the State tourist department. The Fascist Government is doing much to develop the island, and is spending large sums on irrigation and other public works. Dr. Thomas Ashby, whose article on the opposite page describes several of the above photographs (numbered to correspond with his references), devotes a chapter to Sardinia in his delightful new book, "Some Italian Scenes and Festivals" (Methuen; 6s.). "The vastness of the landscape (he writes) and the mystery of

the great 'nuraghi,' the fortress towers of the people of the Bronze Age, which are scattered so widely over the island, make up a part of the fascination: the 'call of the wild' which will certainly be felt by those who are willing to face discomfort in order to learn to love Sardinia, as do those who know it well. Sardinia, which is entirely unlike Malta in other respects, resembles it in this—that its greatest days lie in the remote past. Just as in the Neolithic period Malta was the seat of a highly developed civilisation . . . so in the Bronze Age Sardinia was inhabited by a population relatively far higher than it has ever enjoyed since."



The World of the Kinema.

By MICHAEL ORME.



"THE LETTER."

(PRE-RELEASE AT THE PLAZA.)

THE screen-version of Somerset Maugham's stageplay "The Letter" has been carefully elaborated in order to justify the introduction of some genuine pictorial drama. The curious result is that the play,



"SHOW BOAT" AS A "TALKIE," AT THE TIVOLI: A PICTURESQUE SCENE FROM THE FILM VERSION OF EDNA FERBER'S FAMOUS STORY.

The new screen version of "Show Boat," an interesting parallel to the well-known stage version recently revived at Drury Lane, is discussed on this page.

qua drama, is thereby weakened, whilst the inter-polated episodes in themselves are by far the most effective part of the entertainment. For we are getting over our open-mouthed wonder at hearing the shadows talk. We are beginning to discriminate. are becoming critical not only of how they talk, but of what they say. How much or how little of the original dialogue has been used I would not venture to state, but in any case the booming metallic voices of "The Letter" seem to be a few forms. of "The Letter" seem to have few lines that were really worth their ponderous delivery, and few situations that would not have "come over" just as well in silent drama

The story is simple enough. An English planter's bored and pretty wife enlivens her dull days on the rubber plantation somewhere near Singapore by an intrigue with a neighbouring planter. When this man forsakes her for a Chinese mistress, the white woman shoots him dead. At the trial the woman trumps up an entirely false story which the impressionable judge and jury believe. Meanwhile, her letter summoning her lover to her presence—a badly incriminating letter, since she swears the man assaulted her and that she shot in self-defence—has been found by the Chinese woman, who demands and extorts from the defendant's counsel a huge sum of money, which represents the whole of the planter's fortune. So the truth has to be revealed to the husband, and we take leave of him face to face with his acquitted wife, whom he now knows to have been guilty of infidelity as well as murder; while she shricks out her love for the man she has murdered. The end is curiously un-satisfactory on the screen, in spite of Miss Jeanne Eagels' emotional outburst, in which she spared neither herself nor her audience. It struck me that the dull despair of these two people, doomed to the awful loneliness of that tropical plantation, facing each other in mute recognition of the truth, would have started the wheels of our imagination far more surely than the loud clamour of the mechanical voices. Nor is there in the whole of the trial scene a moment of suspense to compare with the brief silent sequence in which the woman descends a dark and ominous stair-case to a Chinese "dive" where she is to deliver the money for the letter. Here the effect of the lowering shadows and the small speck of light at the bottom of the steps create the feeling of terrible danger hovering over the guilty woman that no amount of ".talkie" could convey. Again, a marvellously staged though rather painful fight between a cobra and a mongoose, symbolical of the struggle between the white and the coloured woman, holds the audience spellbound and is, perhaps, the best scene of the film.

Dramatically, "The Letter" in its screen version has incongruities which are difficult to swallow. How, for instance, could the lover, in the arms of his Chinese enchantress at the moment, drop the letter from his discarded mistress at the very feet of her rival? And this though he has just flatly denied that the missive comes from the

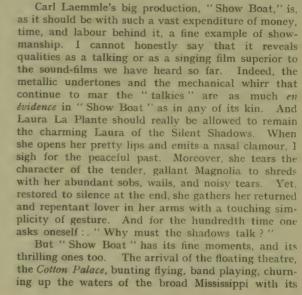
white woman! Something more subtle was needed to preserve a document on which the play hinged, but which, in real life, the man would undoubtedly have destroyed. Again, the Court's consent to the prisoner's "night out," which was required for the sorry heroine's picturesque errand to the Chinese saloon and her humiliation at the hands of her enemy, seems a very doubtful proposition. The rather heavy-footed "talkies" do not skim as lightly as the swifter 'movies' over incredibilities.

Jeanne Eagels, badly made up,

yet always an arresting personality, plays the part of the guilty woman with subtlety. She makes no bid for our sympathy, but she suggests a curious, childlike

directness in her desire for the man she really loved, in stark intrigue and her lying self-defence, that seems to me to be of real value to the part. Such a woman might well have deceived her devoted husband

for years, in spite of their close proximity on the remote plantation. Miss Eagels' voice is not enhanced by mechanical reproduction. It has acquired a raucousness which I imagine may be a pleasing huskiness in actuality. By contrast, the clear English voices of Mr. Herbert Marshall, Mr. Reginald Owen, and Mr. O. P. Heggie come as a distinct All three are admirable in their support of the star. But the most interesting performance - perhaps because she has opportunities for subtlety denied to the others— comes from a Chinese actress whose flute-like voice and face of infinite mystery suggest at once the lure and the power of the East.



(AT THE TIVOLI.)



MISS MARY PICKFORD ENTERS ON A NEW PHASE OF HER CAREER: THE FAMOUS FILM ACTRESS, SHORN OF HER CURLS, IN THE "TALKIE," "COQUETTE," AT THE NEW GALLERY KINEMA.

Miss Mary Pickford has cut off her world-famous curls, and appears with bobbed hair in "Coquette"—the United Artists film version of a stage play that ran for over a year in New York. The cast includes John Mack Brown, Matt Moore, and John Sainpolis.



AN "ALL-TALKING" SCREEN VERSION OF A WELL-KNOWN SOMERSET MAUGHAM PLAY: MISS JEANNE EAGELS AND MR. REGINALD OWEN IN "THE LETTER"-A PARAMOUNT PICTURE AT THE PLAZA THEATRE.

great paddle-wheels, is a thing to see. The shore-folk run down to meet it. All the village is on the water front. Men on tall bicycles pedal down the high street through a crowd of chattering, laughing, eager darkies. Little Magnolia (delightfully played by that clever child, Jane La -Verne, who later appears as Magnolia's daughter) dances on the upper deck until the stern Parthenia, her mother, snatches her away. All is gaiety and animation. It is difficult for the rest of the film dame to live up to this classical. of the film-drama to live up to this admirable opening, and perhaps the only other episode that rises to the same level is the last glimpse of Parthy Hawks, old and lonely, sitting in the moonlight on the deck of the Cotton Palace, whilst the negroes sing their plaintive ditties in the shadows.

Edna Ferber's famous story was destined to arrive on the screen. It is full of opportunities for the producer, and if the film has borrowed much from Florenz Ziegfeld's stage production, including a wholly unnecessary musical prologue, it does, I think, come a little closer to the spirit of the book than did the musical play. Mr. Harry Pollard has caught something of the mystery and the romance of a great river. And he has not belittled that wonderful woman, Parthenia, nor omitted the delightful humour of the lurid dramas that entranced the villagers. The later career of Magnolia and her handsome gambler husband slows down perceptibly on account of the talking business, but it has one fine bit of action-a trotting-match that vividly recalls the thrill and the excitement of the famous chariot-race in a former Tivoli success. Woven in and out of the shifting pattern is the thread of negro melody, haunting, if occasionally just a trifle

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



WHERE OXFORD WILL CETEBRATE THE TWENTY-FIFTH ANNIVERSARY OF THE RHODES SCHOLARSHIP SCHEME: THE NEWLY OPENED RHODES HOUSE.

The formal opening of the new Rhodes House at Oxford was fixed for May 10, when it was arranged that the Chancellor, Lord Grey of Fallodon, should receive, on behalf of the University, the Library wing for housing books on Colonial and American history. Early in July will be celebrated the twenty-fifth anniversary of the full working of the Cecil Rhodes Scholarship scheme.

All old Rhodes scholars are invited, and already over 200 have accepted.



AFTER THE FIRE IN THE BULGARIAN SOBRANYE: THE SCENE IN THE CHAMBER, SHOWING DAMAGE TO DEPUTIES' SEATS AND THE PRESIDENTIAL TRIBUNE. Fire broke out in the Sobranye (the Bulgarian Parliament) in Sofia, at 5 a.m. on April 30, and caused great damage to the Chamber. The King's Throne, the Presidential tribune, the public galleries, and some of the seats for Deputies were destroyed, while damage was also done to the library and the buffet. Part of the ceiling fell, along with large electric-light chandeliers. The cause of the fire was a short circuit, but there was some suspicion of a Communist plot.





NOW TO BE BROADER AND HIGHER IN COUNTY CRICKET:

THE SIZE OF WICKET HITHERTO IN USE.

The M.C.C., which presides over the destinies of cricket, has lately given its official sanction to three experimental alterations in the laws of the game, affecting respectively the size of the wicket; the leg-before-wicket rule; and the time allotted to rolling the



A CRICKET REFORM SANCTIONED BY THE M.C.C.: THE NEW TYPE OF WICKET—HIGHER AND BROADER. pitch. These new rules will take effect in County championship matches only during the present season, and not in any matches against the South African team. One of the innovations recommended by the Advisory County Cricket Committee was "that the



THE NEW WICKET (LEFT) AND THE OLD WICKET (RIGHT) COMPARED, IN RELATION TO THE SIZE OF THE BAT:

A REFORM IN FAVOUR OF BOWLERS.

wicket be one inch wider and one inch higher than that provided for in Law 6.". The object is, of course, to obtain a more equal balance between the bowler and the batsman.



AT THE ACADEMY: A TYPICAL GROUP OF VISITORS SEEN ON THE OPENING DAY—
SHOWING (NEAR CENTRE) DAME LAURA KNIGHT'S PICTURE, "MOTLEY."

The annual banquet of the Royal Academy was held at Burlington House on Saturday, May 4, and the exhibition was opened to the rublic on the following Monday, May 6. At the banquet, the new president, Sir William Llewellyn, was in the chair for the first time. Prince George responded for the Royal Family, and Lord Salisbury, Lord Privy Seal, for His Majesty's Ministers, Prince George, who referred to his recent appointment to the Foreign Office, dwelt on the value



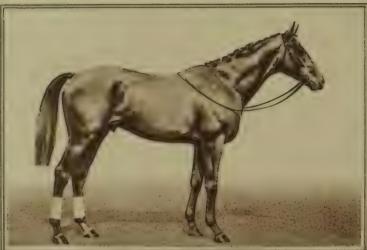
WITH PRINCE GEORGE SEATED NEXT TO THE CHAIRMAN: THE ROYAL ACADEMY BANQUET LORD SALISBURY RESPONDING FOR "HIS MAJESTY'S MINISTERS." of art as a historical record. "When cruising on naval service in foreign waters (he said) I had the opportunity of sceing some of the world's well-known and historical 'monuments. Perhaps the thing that struck me most was the important rôle played by art in the records of ancient history." In our photograph are (from left to right at the back) Lord Salisbury (speaking), the Archbishop of Canterbury, Prince George, and Sir William Llewellyn.



GREY THAT WON THE ONE THOUSAND GUINEAS: THE FRANCO-IRISH FILLY "TAJ MAH."

progeny were bay roun, but the grey roback always cropped There was a grey mare, of Gems, that was usestor of such famous winners as 'The ch.' 'Tetrateria,' Herode,' and 'Le Samaritain.'"

THE CAMERA AS RECORDER: **NEWS BY** PHOTOGRAPHY.



THE GREY THAT WON THE VICTORIA CUP: CAPTAIN G. P. GOUGH'S "ROYAL MINSTREL."



GREY THAT WON THE TWO THOUSAND GUINEAS: MAJOR McCALMONT'S "MR. JINKS."



THE ROYAL TANK CORPS REHEARSING FOR THE TOURNAMENT:

PRACTISING THE "CHARIOT-RACE," AT LYDD.

The Royal Tank Corps will be seen at the Royal Tournament for the first time this year, and a special display will be given by the 3rd Battalion, from Lydd. There will be formation-driving, and "chariot-racing" between two teams of three; and an inter-team obstacle relay race, designed to litustrate how urgent destatches can be carried over "difficult" country. In addition, "a moving castle, with knights in armour manning the turret, will give a modern representation of St. George attacking the dragon." After this will come "The Dawn of



WINNER, FOR THE THIRD TIME IN SUCCESSION, OF THE SAILING RACE FROM AUSTRALIA TO ENGLAND: THE "HERZOGIN CECILIE."

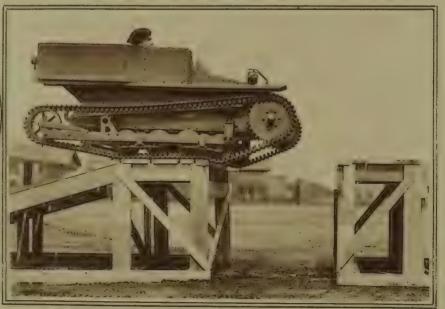
The "Herzogin Cecilie" arrived at Falmouth the other day. She left Port Lincoln, Australia, on January 18, with a cargo of 52,000 bags of wheat, and the voyage took her 104 days. Her record passage is 88 days. Last year she took 96 days. During her recent voyage, she was becalmed off Tasmania for ten days.



LONDON'S "HOME WATERS" WARSHIP RETURNS TO THE THAMES: H.M.S.

"PRESIDENT" AFTER PASSING UNDER BLACKFRIARS BRIDGE.

H.M.S. "President," the headquarters of the London Division of the Royal Naval Volunteer Reserve, has just returned to her address—Victoria Embankment, E.C.4—after having been to Sheerness for a re-fit. She had to wait until low tide before she could pass under Blackfriars Bridge, and then she only cleared it by a matter of six inches or so.



DEMONSTRATING ITS REMARKABLE GAP-CROSSING POWERS: A BABY TANK REHEARSING FOR THE ROYAL TOURNAMENT, AT LYDD.

Mechanisation," depicting the new fighting power. The Tournament will open on May 23, when the Queen and the Prince of Wales will be present.

A REMARKABLE DISCOVERY AT HERCULANEUM: ROMAN WOODWORK.



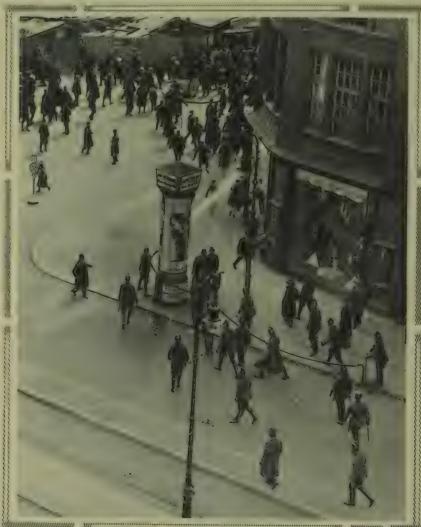
THE "HOUSE OF THE CHARRED PARTITION": THE FIRST ROMAN VILLA EVER FOUND WITH WOODWORK INTACT— THE RESTORED ATRIUM, AND A TWO-DOORED SCREEN OF CARBONISED WOOD BETWEEN IT AND THE TABLINUM.

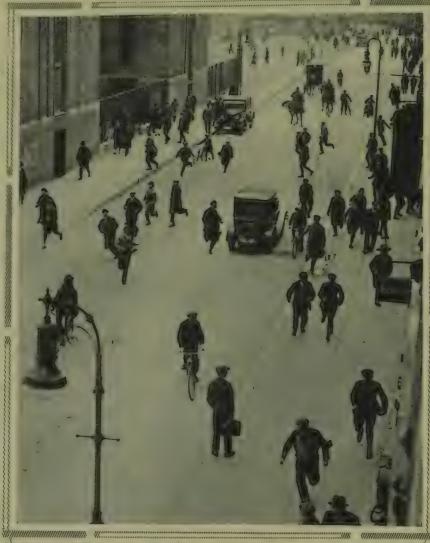
We illustrate here one of the most interesting discoveries made during the new excavations at Herculaneum, the Roman seaside resort destroyed, along with Pompeii, by the eruption of Vesuvius in 79 A.D. Herculaneum was buried deeper than Pompeii, being overwhelmed in volcanic mud from 30 to 90 ft. deep, and the excavation has been correspondingly more arduous. One of the largest and finest houses so far excavated is that known as the "House of the Charred Partition" (shown above), so called because its spacious hall (atrium) is separated from the tablinum by a partition, or screen, of carbonised wood, having two side doors. This partition, which

has been completely restored, and enclosed in a glass case, still retains even its brass ornaments. In some houses wooden beds and staircases have also been found. A note supplied with the above photograph says: "The public will shortly be admitted to the new excavations, and they will see for the first time Roman villas with their original interior woodwork, though charred and fragile, still intact." The tablinum was a small room between the atrium and the peristyle, or colonnaded court. It was used for keeping archives or interviewing clients. The atrium was the principal apartment, into which most of the rooms led. In the foreground is seen a fountain and stone pool.

THE COMMUNIST RIOTS IN BERLIN:

MOBS DISPERSED WITH WATER-HOSE, RUBBER TRUNCHEONS AND REVOLVERS.





MOUNTED POLICE (SEEN IN THE CENTRE BACKGROUND) SCATTERING RIOTERS IN BERLIN: A STREET INCIDENT AT NEUKÖLLN, ONE OF THE MOST DISTURBED QUARTERS OF THE CITY.



A "FLYING-SQUAD" OF BERLIN POLICE RAPIDLY DISMOUNTING AND ATTACKING COMMUNIST RIOTERS WITH THEIR RUBBER TRUNCHEONS: A DRAMATIC PHOTOGRAPH
TAKEN DURING THE RECENT DISTURBANCES, SHOWING SEVERAL INCIDENTAL ENCOUNTERS AT THE CORNER OF THE TWO STREETS, AND SOME OF THE RIOTERS
IN HEADLONG FLIGHT, CHASED BY POLICE.

The May Day demonstrations of Communists in Berlin led to riots and street fighting that lasted for three days, during which the casualties were 23 people killed and about 1:0 injured, 70 of the latter being detained in hospital. More than half the victims were non-participants in the disturbances. One of the last to lese his lite was a New Zealand journalist, Mr. C. E. Mackay, who was in Germany studying social conditions. Soon after midnight on May 5, he was found, shot dead, outside a house in Neukolln, one of the disturbed areas. On May 1 the police prevented two big central gatherings of Communists at the Alexander Platz and the Potsdamer Platz, and the demonstrators then resorted to

local disturbances in the north and eastern quarters. In Neukölln a flying squad of police arrived in a lorry and dispersed the mob with truncheons. They also used water hoses, and at times revolvers. Some 900 arrests were made on May 1. Fresh disturbances occurred next day and the police made repeated baton charges. On May 3 they received strong reinforcements armed with machine-pistols, and a "minor state of siege" was proclaimed. The police patrolled the streets with an armoured car. Later, they conducted a house-to-house search. The state of siege was raised on May 6. The Communist semi-military organisation, the "Red Fighting Front," has been dissolved throughout Prussia.

Che Royal Academy of 1929: Notable Exhibits.



"THE KING OF SIAM," BY OSWALD BIRLEY, M.C., R.O.I.: A PORTRAIT IN THIS YEAR'S ACADEMY.

The name of the reigning King of Siam is given in the current edition of "The Statesman's Year-Book" as H.M.
Prajadhipok, of Sukhodaya. According to the same authority, he was born on November 8, 1893, and succeeded to the throne on the death of his brother, the late King Rama VI. on November 26, 1925. King Prajadhipok, it may be added, is the seventh monarch of the present ruling dynasty in Siam. His dominions cover an area of over 200,000 square miles.

Royal Portraiture at the Royal Academy: The Queen.

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"HER MAJESTY QUEEN MARY": BY L. CAMPBELL TAYLOR, A.R.A.

This fine portrait of Queen Mary was commissioned and presented to the Royal College of Music, of which her Majesty is Patron, by Robert Finnie McEwen, of Marchmont, who was a member of the Council of the College from 1907 to 1926. "The painting," writes the artist, "was executed at Buckingham Palace from sittings given me by the Queen, but the background was finished in my own studio. The chair is the one which her Majesty uses at the writing table in her boudoir. The carved green jade on the table is out of her collection, and the blue ormolu-

mounted vase is also her own property." This reproduction will, we feel sure, be appreciated by all our readers in remembrance of her Majesty's courage and devotion through many months of anxiety. They will rejoice in the fulfilment of her hopes expressed in her message to the Lord Mayor on New Year's Day: "The King's illness (she said) must take its long and arduous course, but, please God, I may look forward to the lifting of the clouds, and to the happy realisation of the nation's faith and hope."

ROYAL PORTRAITURE AT THE ROYAL ACADEMY: THE KING.

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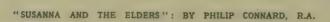
This portrait will naturally be associated with the nation's rejoicing at the King's recovery, and recalls his Majesty's recent message to all those "even in the remotest corners of the world," from whom he had received words of sympathy and goodwill during his illness. "It was an encouragement beyond description," he said, "to feel that my constant and earnest desire had been granted—the desire to gain the confidence and affection of my people. . . .

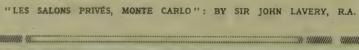
I long to believe it possible that experiences such as mine may soon appear no longer exceptional; when the national anxieties of all the Peoples of the World shall be felt as a common source of human sympathy. . . . I look forward to joining with my people at home and overseas in thanking Almighty God, not merely for my own recovery, but for the new evidences of a growing kindliness significant of the true nature of Men and Nations."

THE ROYAL ACADEMY, 1929: A QUARTET OF ARRESTING CANVASES.

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"JANET AND ANNE JOHNSTONE": BY ANNA K. ZINKEISEN.



"MRS. GRAHAME JOHNSTONE": BY DORIS C. ZINKEISEN.

The pictures by Sir John Lavery and Mr. Philip Connard, reproduced above, have a point in common, as representing the frailty of human nature in two aspects familiar throughout history, while they offer a contrast in period—between modernity and Biblical antiquity.—The portrait of the two children is the result of an interesting domestic episode. When Mrs. Grahame Johnstone (née Miss Doris Zinkelsen) left for New Zealand, she placed her twins in the care of

her sister, Miss Anna K. Zinkeisen (whose amusing drawings, by the way, are a feature of the "Sketch"). "Auntie Anna" took the opportunity to paint her little charges, with the result that their combined portraits hang on the line at Burlington House. She herself is seen in the mirror in the background. The picture that figures in the Academy catalogue as "'Mrs. Grahame Johnstone,' by Doris C. Zinkeisen," is, of course, a self-portrait by that artist.

THE ROYAL ACADEMY, 1929: PORTRAITS OF WOMEN; AND ONE UNNAMED.

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"LADY FRANK": BY W. G. DE GLEHN, A.R.A.



"LADY FORRES": BY DAVID JAGGER.

"LADY BENN": BY MELTON FISHER, R.A.



"THE BRASS GODDESS": BY HAROLD KNIGHT, A.R.A.

Portraiture is always a strong element in a Royal Academy Exhibition, and this year there are many interesting examples, representing distinguished men and women of the day. Lady Forres, we may note, is the second wife of Lord Forres, formerly known as Sir Archibald Williamson, Bt., who was raised to the Peerage in 1922. Before her marriage, which took place in 1912, she was known as the Hon. Agnes Freda Herschell. She is a daughter of the first Lord Herschell, and sister of the present Baron.—Lady Frank, whose maiden name was Miss

Nancy Muriel Brooks, is the second wife of Sir Howard Frank, first Baronet, late Director-General of Lands to the War Office, Air Ministry, and Ministry of Munitions. She was married in 1922, and has two sons.——Lady Benn is the wife of Sir Ernest Benn, Bt., the well-known publisher, Chairman of Benn Brothers, Ltd., and Ernest Benn, Ltd. Before she was married (in 1903) she was known as Miss Gwendoline Andrews, daughter of Mr. F. M. Andrews, of Edgbaston. She has three sons and two daughters.

THE ROYAL ACADEMY, 1929: SOME OUTSTANDING PORTRAITS OF DISTINGUISHED PERSONAGES AT BURLINGTON HOUSE.

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"EARLY MORNING AT NEWMARKET: THE HON. GEORGE LAMBTON AND HIS SON" BY ALFRED J. MUNNINGS, R.A.



"SIR PHILIP SASSOON, BT., G.B.E., M.P.":
BY ALFRED K. LAWRENCE.



"THE RT. REV. LEONARD HEDLEY BURROWS, D.D., LORD BISHOP OF SHEFFIELD ":
BY RICHARD JACK, R.A. (A PRESENTATION PORTRAIT.) HR.H. THE DUKE OF YORK, K.G.": BY MEREDITH FRAMPTON.





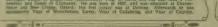
"SIR RAY LANKESTER, K.C.B.": BY SIR WILLIAM ORPEN, R.A. uished scientist, who was born in 1847, was formerly Professor of Zoology and Compa. He also held chairs at Oxford, Edinburgh, and the Royal Institution, and in 1906 e founded the Marine Biological Association at Plymouth, and he has been a Director



"HILAIRE BELLOC, ESQ.": BY H. JAMES GUNN.



"THE LORD MOYNIHAN, K.C.M.G, C.B., PRESIDENT OF THE ROYAL COLLEGE OF SURGEONS": BY RICHARD JACK, R.A.



THE ROYAL ACADEMY, 1929: NOTABLE PAINTINGS AND SCULPTURE.

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"SKATING AT FLATFORD": BY ALFRED J. MUNNINGS, R.A.



"THE ROYAL OPENING OF THE DUVEEN GALLERIES, MILLBANK, 1927": BY SIR JOHN LAVERY, R.A.



"THE SERBIAN DANCER, DESHA": BY W. RUSSELL FLINT, A.R.A.



"THE THREEFOLD EPIPHANY": BY GLYN PHILPOT, R.A.



"MRS. OSWALD BIRLEY "-BUST, IN BIANCO DEL MARE: BY W. REID DICK, R.A.





The skating scene by Mr. Munnings has two special points of interest. Its locality—Flatford—is in the heart of the Constable country, and has been immortalised by that Master in his own work. The picture indicates also that Mr. Munnings may be developing a wider range of subject, by portraying other forms of sport besides those of hunting and racing.—Sir John Lavery's picture—

an interesting example of royal portraiture in an interior setting—recalls also the magnificent subsequent benefactions towards the housing of the nation's art treasures made by Sir Joseph Duveen, who was lately appointed a Trustee of the National Gallery.—Mrs. Oswald Birley is the wife of the well-known painter whose portrait of the King appears on page 803.

THE ROYAL ACADEMY, 1929:

"LANDSCAPE" PORTRAITURE; AND FIGURE SUBJECTS.

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"FRANK FREEMAN, HUNTSMAN TO THE PYTCHLEY, ON 'PILOT'":
BY ALFRED J. MUNNINGS, R.A.





"ANDREW AND HUGH IN THE GARDEN AT LAINSTON":
BY GERALD KELLY, A.R.A.

"MOTLEY": BY DAME LAURA KNIGHT, A.R.A.

That form of portraiture in which the subjects appear as figures in the setting of a landscape or an interior scene has become more popular of late years. The present Academy includes several noteworthy examples, such as the pictures by Mr. Gerald Kelly and Mr. Alfred Munnings reproduced above. These two represent portraiture in the open air. A good example of an interior with portraits is Sir John Lavery's picture (reproduced on page 808) showing the King and Queen at the opening of the Duveen Galleries at Millbank.—Dame Laura Knight's well-known interest in circus life is exemplified in "Motley" (shown above), and also in another Academy picture—"Laugh, Clown, Laugh"—reproduced on page 808. She is the wife of Mr. Harold Knight, whose "Brass Goddess" we

"S.O.S.": BY FRED ROE.

reproduce on page 805. They both received their early training at the Nottingham School of Art. Her maiden name was Miss' Laura Johnson.—Mr. Fred Roe's picture is a reminder of such marine disasters as the sinking of the "Vestris," now being investigated by the Board of Trade, and the historic tragedy of the "Titanic," recently dramatised in Mr. Ernest Raymond's play, "The Berg."

TELESTRATED LUNDON

BOOKS DAY.

tends to change the forms of art in various directions. Concrete and steel have developed a new architecture; the gramophone and wireless have stilled the domestic the gramophone and wireless have stilled the domestic piano; the telephone has almost abolished letter-writing; and the "talkies" are threatening the stage. Will books, too, I wonder, be ousted by the broadcast lecture and recitation? Will the poet of the future revert to old Homer's practice, and use the voice rather than the pen, but to a vastly wider audience? It does not seem so yet, and as a writer I am relieved to find that there are few signs at present of print becoming obsolete. Meanwhile, the prevalence of the air-borne word may have its effect on popular speech, and the "talkie" merchants even promise the long-dreamed-of universal language.

There is one branch of language (unlikely to be admitted on the radio) which, I believe, has never been fully classified and recorded—and that is "bad language." Dictionaries of slang must draw a discreet line somewhere. Without suggesting its crasure, I think an interesting historical study might be made, if it has not already been done, of the oaths and expletives used in different languages throughout the ages, from the languages throughout the ages, from the "by Zeus" of Plato or Aristophanes to our own less pious interjections. Even in "bad language" fashions change, and words once taboo may become permissible in books and general conversation. A classical instance, of course, occurs in "Pygmalion."

Shavian doctrine in such verbal æsthetics was presumably unfamiliar, or unconvincing, to the telephone girl who lately reproved and "cut off" a learned Judge when, in a conversation with his publisher, he inquired about his own book, "The Bloody Assize." By his Honour Sir Edward Parry. Illustrated (Benn; 21s.). Of the three protagonists in this dramatic history, two at least should provide material for such a compilation as above suggested. Of Titus Oates we read: "He was, at least, the equal of Jeffreys in his capacity for foul-mouthed abuse." Shavian doctrine in such verbal æsthetics

Judge Parry is no dry-as-dust historian, and in these vivid pages he has managed to invest even a painful and often gruesome subject with the charm of something like romance. It needs an exceptionally keen sense of humour, such as the author displays in his well-known stories for children, to see the amusing side of so dark a chapter in our history. "I must confess," he begins," to a lifelong habit of taking my history dramatically. If I cannot get it in the form of plays, which is the best form of all, I like to read it in the lives of the actors, and make my own drama of it. . . . Although, no doubt, the basic cause of the affair was the clash and hatred of rival religious organisations, the actual human beings who brought about these horrors were essentially comedians. Monmouth, the leader of the rebellion, was not a hero, but a walking gentleman; Titus Oates is a low-comedy buffoon; Jeffreys, the Judge Parry is no dry-as-dust historian, and in these man; Titus Oates is a low-comedy buffoon; Jeffreys, the villain of the piece, but for his lust of cruelty, would be a comic villain."

To lawyers, of course, Judge Parry's book will make a special appeal, as he discusses those tragic tribunals from a professional standpoint and in the light of legal ethics. "Jeffreys," he writes, "regarded his profession as an arena for office-hunters, in which he was a successful gladiator." His methods were so pleasing to his master, James II., that he was eventually rewarded with the Great Seal.

His most famous predecessor in that office is criticised in another work in which the legal interest is even more predominant—namely, "Links Between Shakespeare AND the Law." By the Right Hon. Sir Dunbar Plunket Barton, Bt., K.C., D.Litt., formerly Solicitor-General and Judge of the High Court of Justice in Ireland. With Foreword by the Hon. James M. Beck. Former Solicitor-General of the United States. Illustrated (Faber and Gwyer, 12s. 6d.). The author of this admirable book gives three chapters to Shakespeare's relation to the Inns of Court and of Chancery, and three to his references to famous Judges, advocates, and trials. The rest of the book is occupied by Shakespeare's legal allusions, classified from a lawyer's point of view. "The subject," we read, "has usually been approached from a controversial angle. But this volume was not written with a controversial aim, The author is a follower of the orthodox opinion that Shakespeare's Plays and Poems were written by William Shakespeare of Stratford-on-Avon, but he has not concerned himself with that vexed question."

His learned friend from over the water, however, con-His learned friend from over the water, however, con-cerns himself with that question very closely in his long and extremely interesting Foreword. Mr. Beck is like-wise orthodox, and smites the Baconians hip and thigh. His own faith in the man of Stratford rests on the differ-ences in literary style and in moral character between Bacon and Shakespeare. He rejects "the idea that the man who so shamelessly betrayed his friend and patron, Essex, was the man who wrote plays in which the vice of ingratitude was denounced above every other human failing. Moreover (he continues) I am loath to believe that the sublimity of Shakespeare's moral philosophy, its supreme faith in justice, should have been written by one who so shamelessly betrayed the trust reposed in him, Lord Chancellor Bacon did when he accepted bribes from litigants.'

Still more interesting are personal reminiscences of the Baconian fanaticism of Mark Twain, who overlooked the fact that "the a priori argument of incapacity from lack of education" applied even more strongly to himself than to Shakespeare. Mark Twain once invited Mr. Beck to stay with him for the express purpose of discussing the Baconian theory. "The more I submitted the arguments (i.e., on behalf of Shakespeare's authorship) the more



THE IDEAL IN HORSEFLESH EMBODIED IN A FAMOUS ANIMAL SCULPTOR'S EXHIBIT AT THE ROYAL ACADEMY: "THE THOROUGH-BRED HORSE" (COMPOSITE TYPE), BY HERBERT HASELTINE.

passionate his temper became. At first I regarded this with some amusement, but later with some concern. Finally, when I advanced some argument to which he could not give even a plausible answer, he suddenly burst into a volley of profanity, worthy of his early days on the Mississippi, and cursed and reviled Shakespeare with coarseness of phrase that would have done justice to



ANIMAL SCULPTURE AT THE ROYAL ACADEMY: "HEREFORD BULL," HERBERT HASELTINE-ONE OF A SERIES REPRESENTING BRITISH CHAMPION ANIMALS, PURCHASED FOR THE FIELD MUSEUM AT CHICAGO.

This figure, cast in bronze by the cire perdue process, is gold-plated, with onyx eyes, and mounted on a block of grey Belgian granite. Mr. Haseltine considers that it has one of the most successful patinas he has so far produced—a combination of gold, brown, and green. The original, a bull named Twyford Fairy Boy, calved in 1920, was bred by its owner, Mr. Charles H. Tinsley, of Twyford, Pembridge, Herefordshire. It was First and Champion in 1922 at the Royal Agricultural, Bath and West, Shropshire and West Midland, and Three Counties Shows.—[Photographs by Courtesy of the Sculptor.]

Falstaff and his companions. After this explosion (Mr. Beck continues), he sullenly went into the billiard-room." Evidently Mark Twain will be another source to be consulted for that Dictionary of Bad Language.

Many references to Shakespeare's sources for his plots occur in "The History of the English Novel." The Elizabethan Age and After. By Ernest A. Baker, D.Litt. (Witherby; 16s.). This strikes me as being a work of

erudition, and very readable withal. I notice no allusions to the Baconian very readable withal. I notice no allusions to the Baconian question, but the author is more complimentary than Mr. Beck to Bacon's style. "Bacon," he says, "gave prose the virtue of orderliness. His style was pointed, racy, flexible; good at both the epigram and the clinching illustration. He could be homely, he could write with majesty. His was the most satisfactory implement for the handling of both actuality and thought that had yet been forged." It will be apparent that Mr. Baker ranges at large in English literature in tracing the evolution of the novel. The present volume is the second in a series of four, the last of which will conclude with the period of Swift and Defoe.

MAY 11, 1929

There is a Shakespearean interest again in "The Strat-FORD ANTHOLOGY" of Favourite Quotations of Eminent Men and Women. Compiled by Ronald Petrie (Harrap; 7s. 6d.). An anthology, as the author points out, is ordinarily the work of one person, but to this one some 520 people have contributed, each giving their favourite passage. All of them it appears were invited to quote 520 people have contributed, each giving their favourite passage. All of them, it appears, were invited to quote from their own works, but only a few have done so. It was a pity, I think, to make the matter optional, as these few are apt to appear egotistic to readers who may miss their justification in the editor's preface. It would be interesting to know on what principle the editor selected his company of collaborators. We get, for instance, the favourite quotations of Mr. Lloyd George and Mr. Ramsay Macdonald, but not that of Mr. Baldwin. The Shakespearean interest of the book consists in the fact that, as noted in a foreword by A. K. Chesterton, the proceeds of noted in a foreword by A. K. Chesterton, the proceeds of its sale will go towards the rebuilding and endowment of the Shakespeare Memorial Theatre at Stratford-on-Avon. Every purchaser of a copy, therefore, will help towards the good work.

Mention of Stratford, whose mediæval wall-painting of the Last Judgment was lately reproduced in colour in our pages, brings me to a small but valuable book entitled "THE PARISH CHURCH." Its Architecture and Antiquities. "The Parish Church." Its Architecture and Antiquities. By E. A. Greening Lamborn (Oxford University Press and Humphrey Milford; 3s. 6d.). "Of all the dismal mutations that have befallen our ancient churches," says the author, discussing such wall-paintings, "the loss of their colouring is the most lamentable and the most complete." In a section on parochial records, and the old chests in which they were preserved, he writes: "In 1593 Convocation ordered that all entries should be on parchment, on which earlier registers of paper should be copied, and that duplicates of future entries should be deposited in the diocesan archives. So it happens that we know the date of Shakespeare's christening from the parchment copy at Stratford." Describing the fastenings of the old record-chests and other receptacles, Mr. Lamborn mentions lockers used for keeping sacred vessels. "There is a unique example," he writes, "at Drayton, Berkshire, complete with lock and hinges, of the 13th century."

"Love laughs at locksmiths," it is said; but I fancy the little god might look serious if he examined all the complicated mechanisms described in " THE LURE OF THE LOCK. Short Treatise to Elucidate the John M. Mossman Collection of Locks in the Museum Tradesmen in New York. With 500 Illustrations. By Albert A. Hopkins, Associate Editor, "Scientific American." Author of "Our Country and Its Resources." The book is published by the Society of Mechanics and Tradesmen above respicted. and Tradesmen above mentioned.

Locks and keys have ever been associated with tales of peril and adventure. They form a fascinating subject also to the collector and the mechanician. This interesting and very well illustrated book deals very fully with the technical side, while the author writes entertainingly on allusions to locks in writes entertainingly on allusions to locks in ancient literature, including Homer. "The earliest lock of which the construction is known (we read) is the Egyptian pin lock, used some 4000 years ago, and, strange to say, the most perfect modern lock is based when similar principles." upon similar principles."

MUSEUM

with onyx
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of Twyford,
the Royal
ee Counties

When, by the way, will Sir Arthur Conan
Doyle give us "The Adventures of Mycroft
Holmes"?) I had thought to round off the
subject here with a Shakespearean quotation, but the
only one I can think of is—

only one I can think of is-

Thou canst not say I did it: never shake Thy gory locks at me.

These lines, perhaps, are a little "out of key," but they at least suggest that Shakespeare, if he had really got down to it. could have written as good a thriller as Mr. Edgar Wallace.

C. E. B.



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WOMEN WHO ASPIRE TO SIT IN PARLIAMENT. II.—LABOUR WOMEN CANDIDATES TAKING PART IN THE GENERAL ELECTION.

Since the new electoral registers have disclosed a vast preponderance of women over men, public interest in the women candidates for the new Parliament has been still more intensified. In our last issue we gave an article on the twenty-five belonging to the Liberal Party, with a double page of portraits. In this number we deal with the twenty-nine Labour women candidates on similar lines, and the eight Conservatives will follow in our next issue. The four Labour candidates whose portraits appear on this page were members of the House of Commons which has just been dissolved.

IF poverty makes strange bedfellows, as the proverb asserts, the politics of the Labour Party fuse no less strangely diversified elements in the red-hot furnace of its Socialistic and Communistic activities. While a complete analysis of the states and conditions of the twenty-nine women who have enlisted themselves to do battle under the Red Flag carried at the head of the Party by Mr. Ramsay Macdonald would be a tedious business, it is not without interest to draw attention to certain characteristics which some of them possess in common.

At the head of the candidates are four women who were privileged to write the eagerly sought-for letters M.P. after their names in the late Parliament. They are Miss Susan Lawrence, who, in addition to being Vice-Chairman of the National Executive of the Labour Party, has been Vice-Chairman of the London County Council, Alderman of the Poplar Borough Council, and organiser of the National Union of Women Workers; Miss Margaret Bondfield, who was Parliamentary Secretary to the Ministry of Labour in 1924; Miss Ellen Wilkinson, who by her assiduous attendance has contrived to attract a certain amount of attention to herself; and Miss Jennie Lee, whose maiden speech was characterised alike by a lack of nervousness and a bitter vituper-

certain amount of attention to herself; and Miss Jennie Lee, whose maiden speech was characterised alike by a lack of nervousness and a bitter vituperation of the Conservative Party. One of the candidates, Miss Dorothy Jewson, who is seeking the suffrage of Norwich, was elected to Parliament for that constituency in 1923, but in the following year, although polling 4000 more votes for the Party than she did before, was defeated with her colleague.

In addition to the women named above and Miss Jewson, eleven of the other ladies have been candidates in former elections. These are Dr. Ethel Bentham, who, contesting Islington three times, raised her votes from 3000 odd to 10,280 at the last election; Mrs. Ayrton Gould, who stood for North Lambeth in 1922 and for the Northwich Division of Cheshire in 1924; Mrs. Mary Hamilton, who contested Blackburn in 1924 and polled 24,000 votes—the largest number then secured by any woman candidate; Miss

Edith Picton-Turbervill, O.B.E., who put up for Stroud, Gloucestershire, in 1922 and 1924; Miss Kate Spurrell, who in 1924 was the first Socialist candidate for the Totnes Division of Devon; Miss Jessie Stephen, who was a candidate in 1924; Miss Helen Keynes, who contested the Epsom Division in the by-election of 1928; Miss Eleanor Stewart, who was second to the Unionist candidate at the 1924 election and beat the Liberal; Mrs. Eleanor Barton, who in 1922 and 1923 contested the King's Norton Division of Birmingham, as Co-operative and Labour candidate; Miss Ellen WILK CANDIDATE FOR

who contested Cheltenham at a by-election in 1926; and Lady Clare Annesley, who fought West Bristol in last year's by-election.

MISS ELLEN WILKINSON, EX-M.P., LABOUR

CANDIDATE FOR MIDDLESBROUGH EAST.

In addition to Lady Clare Annesley, who is the daughter of Earl and Countess Annesley, the Labour Party includes the daughter of another Peer among its candidates—Lady Cynthia Mosley, whose father was the late Marquess Curzon of Kedleston, and whose husband is Sir Oswald Mosley.

Seven of the candidates have University degrees—

Seven of the candidates have University degrees—four from Cambridge: Miss Susan Lawrence, M.P., Dr. Stella Churchill, who took the Natural Science Tripos and qualified as a medical practitioner, and, after holding medical appointments in Bermondsey and St. Pancras, was elected a member of the London

County Council; Miss Dorothy Jewson, who, after two years as a teacher—the profession for which she was trained—was compelled by domestic circumstances to return home to live; Mrs. Mary Hamilton, who took first-class honours in Classics and Economics; Dr. Marion Phillips, who, born in Melbourne, where she graduated B.A. with honours, came to London with a research studentship at the London School of Economics, and took the degree of D.Sc. at the University of London; Miss Ellen Wilkinson, who is M.A. of the University of Manchester; and Dr. Ethel Bentham, who is M.D. of the University of Brussels.

ham, who is M.D. of the University of Brussels.

Besides Miss Jewson, four others have been teachers in schools: Mrs. Harrison Bell, who in addition to being



MISS JENNIE LEE, EX-M.P., AND LABOUR CANDIDATE
FOR NORTH LANARK

MISS MARGARET BOND-

LABOUR WOMEN
CANDIDATES WHO SAT
IN THE PARLIAMENT
JUST DISSOLVED.

FIELD, EX-M.P., AND NOW

LABOUR CANDIDATE, FOR

WALLSEND.

a foundation member of the Independent Labour Party, was one of the first women on its Executive; Mrs. Catherine Mary Wadham, who is a member of the Lewisham Board of Guard-

ians and school manager for the Downham Central Schools; Miss Florence Widdowson, who is contesting the Rushcliffe Division of Nottingham; and Mrs. Constance Borrett, whose political activities date back to her own schooldays, when, as a girl of fifteen, she chose, successfully, to take Political Economy as a subject for the Oxford Senior Examination.

Many of the Catord Senior Examination.

Many of the candidates are, or have been, writers. Among them are Miss Ellen Wilkinson, whose first novel, "Clash," inspired by the great strike of 1926, was recently published; Miss Helen M. Keynes, who has written two novels; Miss Picton-Turbervill, O.B.E., for whose last book, "Christ and International Life," Lord Cecil of Chelwood wrote a foreword; Dr. Stella Churchill, the author of two books, "Nursing

in the Home "and "Health Services and the Public"; and Dr. Marion Phillips, who is contesting Sunderland against Dr. Betty Morgan; in addition to a large number of reports, pamphlets, and articles for the Press, she has edited and partly written "The Working Woman's House," "Women and the Labour Party." "Women and the Miners' Lock-Out," and is editor of the Labour Woman; Mrs. R. Townsend, who is not only a journalist by profession, but has also translated many volumes of the Russian classical authors into English; and Mrs. Gault has also written considerably both for the Labour and Co-operative and the general Press. Another writer by profession is Mrs. Mary Hamilton, the author of several novels, among them being "Dead Yesterday," "Full Circle," "The Last Fortnight," and "Folly's Handbook," as well as biographies of Mr. Ramsay Macdonald, Miss Margaret Bondfield, Miss Mary McArthur, and Carlyle. To the list may be added the names of Miss Margaret Bondfield, who has written and lectured for the Socialist Labour movement, and Dr. Ethel Bentham, who has written many articles on professional subjects.

who has written many articles on professional subjects.

Dr. Bentham shares with Dr. Stella Churchill the distinction of being a qualified physician among the candidates. Dr. Bentham studied medicine in London and Paris, and took her degree in Brussels. Although she has retired from general practice, she is still a consultant on the staff of the Baby Clinic and its hospital. She was only seventeen when she became a Socialist, through seeing the housing conditions in Dublin, where she organised a Sunday club for shop girls who had nowhere to go when turned out of the shops. At Newcastle, where she practised, she stood as the first Labour woman candidate for the Town Council, but was defeated, and on coming to London later she fought as a candidate for the L.C.C.; and she has been on the Executive Committee of the Labour Party from 1919, with short intervals. Dr. Stella Churchill has the D.P.H. in addition to the double medical

D.P.H. in addition to the double medical qualification M.R.C.S., L.R.C.P., and during the war was an anæsthetist at the British Red Cross Hospital at Netley, while she has held various professional appointments, and since 1925 has been a member of the London County Council.

One of the candidates, Mrs. H. J. Massingham, was at one time an actress; and among
those who have devoted themselves to domestic work are Mrs. Harrison Bell, who
spent some years as a cook, and whose late
husband was elected to Parliament, but died
before he could take his seat; Mrs. R. Davies,
who was apprenticed to a milliner when she
left school at the age of fifteen; Miss Jessie
Stephen, who though intended to be a teacher
was by stress of circumstances, being the
eldest of eleven children, compelled to go into
domestic service for a time. Miss Eleanor
Stewart, J.P. for Glasgow,
started work at the age

Stewart, J.P. for Glasgow, started work at the age of fourteen in a blouse factory, and graduated from machinist to designer and overseer, and spent her leisure in helping the late Mary McArthur to organise women workers.

Mrs. Eleanor Barton was one of the first women appointed a Justice of the Peace, and in 1919, after being elected on the Sheffield County Council, accepted an invitation from the American Government to lecture in the United States on maternity and child welfare.



MISS SUSAN LAWRENCE, EX-M.P., LABOUR CANDIDATE FOR EAST HAM NORTH.

Mrs. Clarice McNab Shaw, leaving school at fourteen, worked as a typist for nine years, but after the death of her mother and her father, who was the first Labour representative on the Town Council of Leith, she took control of the home, and worked as a musician. She was the first Labour woman elected on the Leith School Board, and later to its Town Council. Since her marriage in 1918 to Mr. Ben Shaw, the Scottish organiser for the Labour Party, she has lived in Ayrshire, where her activities have been increased, and she was recently returned at the top of the poll at

she was recently returned at the top of the poll at the Ayrshire Education Authority election.

A unique position among the candidates is that of Mrs. Harrison Bell, who is the mother of a prospective candidate in the Labour interest.

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II.—LABOUR WOMEN HOPING

WOMEN CANDIDATES IN THE GENERAL ELECTION; AND CONSTITUENCIES.



LADY CLARE ANNESLEY (BRISTOL WEST).

LADY CYNTHIA MOSLEY (STOKE-ON-TRENT).





MRS. HARRISON BELL (LUTON).

MRS SPEEDWELL MASSINGHAM

FROM THE DICKEY SEAT



MISS HELEN KEYNES (HORSHAM AND WORTHING).



MRS. B. AYRTON GOULD (NORTHWICH).





MRS. E. BARTON— CO-OP. (NOTTINGHAM CENTRAL).



MRS. WADHAM (LEWISHAM WEST).



PETERSFIELD) ADDRESSING A GROUP OF LOCAL RESIDENTS OF HER CAR DURING A CANVASSING TOUR.

MISS D. JEWSON (NORWICH).





MISS M. WHATELY (ST. ALBANS).



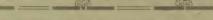






MRS. RUBY DAVIES (WELLS).

DR. MARION PHILLIPS (SUNDERLAND).



The Labour Party is providing the largest number of women candidates in the General Election. Since our last issue, when we gave portraits of those who are Liberals, the total number of women candidates (up to the time of writing) is sixty-five, and of these Labour claims twenty-nine, the Liberals twenty-five, and the Conservatives eight. There are also two Communists and one Independent. Of the twenty-nine women Labour candidates, four sat in the lately dissolved Parliament, namely, Miss Margaret Bondfield, as M.P. for Wallsend; Miss Susan Lawrence, as M.P. for East Ham North; Miss Ellen Wilkinson, as M.P. for Middlesbrough East; and Miss Jennie Lee, as M.P. for North Lanark; besides Mrs. Hugh Dalton, as M.P. for Bishop Auckland.

MRS. HELEN GAULT (PERTH).

MRS. M. HAMILTON (BLACKBURN).



DR. ETHEL BENTHAM (ISLINGTON EAST).



MRS. BORRETT (WESTON-

> Mrs. Dalton is not seeking re-election. Portraits of the other four ex-M.P.'s appear on page 813 with an article giving some interesting details of the careers and personalities of all the women Labour candidates who hope to sit in the next House of Commons. Of the remaining twenty-five, we give above portraits of all except two, namely, Mrs. McNab Shaw, who is standing in the Labour interest in Ayr Burghs, and Mrs. Rose Davies, Labour candidate at Honiton. It will be noted that the list of women Labour candidates includes two with titles. Lady Clare Annesley was at one time a student at the Slade School of Art. Lady Cynthia Mosley, who is keenly interested in social welfare, has travelled extensively to study social conditions in other countries.

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A RECENT exhibition of pottery at Fulham has served to introduce a wide public to the career and achievements of John Dwight, who settled in



FIG. 1. ONE OF DWIGHT'S SERIES THAT MAY BE THE WORK OF GRINLING GIBBONS: A FIGURE OF NEPTUNE IN BROWN SALT-GLAZED STONEWARE, IN THE VICTORIA AND ALBERT MUSEUM.

Reproduced from the Catalogue of the Exhibition of Fulham Pollery at the Central Library.

the village about 1671 and there carried on the manufacture of pots and figures till his death in 1703. He is a very considerable per-

sonality in the history of the craft in England, and what remains of the output of his factory is as rare as it is interesting, although, like many another good, honest business man of the past, his reputation is not enhanced by the extravagant praise lavished upon him by fanatic enthusiasts. (Some innocent collectors insist upon the misuse of the word "genius" in speaking of their particular hero. Leonardo is a "genius." It is as if a musical critic bracketed Beethoven and Gounod, or a literary man Shakespeare and Southey.)

What Dwight did was to introduce a foreign method of manufacture and develop it in various ways; he also had the good sense to employ a very competent artist for some of his figures; possibly—one may go as far as to say very probably—no less a person than Grinling Gibbons.



FIG. 3. WITH A PORTRAIT OF GEORGE III.
OVER A SCENE FROM HOGARTH: A FULHAM
STONEWARE MUG OF 1762.

By Courtesy of Messrs. Sidney Hand, Ltd.

A PAGE FOR COLLECTORS: ENGLISH STONEWARE.

By FRANK DAVIS.

Now, for a very long time—certainly from the middle of the sixteenth century—grey and grey-blue jars and pots had been imported into England from the Rhine

valley. These German manufactures were salt-glazed, coarse, clumsy, often finely decorative, and eminently practical. They were known generally as "stone-pots," and the better specimens were sometimes given a silver rim, by which their exact date can be determined

It is this stoneware that

Dwight manufactured in Ful-He actually claimed ham. to do more-namely, to make porcelain. It is true that he did make what he called "red porcellane," but this was not true porcelain, but an imitation of the red stoneware Chinese pots that were sent over with the tea cargoes. One must remember that towards the end of the seventeenth century a great change began to take place in the drinking habits of the nation. It was many years before the custom spread downwards to the masses, but from now on the drinking of tea and coffee was destined to become more popular each decade. The new drinks de-

manded new receptacles—vessels which could stand great heat. It was this as much as anything which led to the enormous expansion of the Staffordshire salt-glaze industry in the following century.

salt-glaze industry in the following century.

This "red porcellane" of Dwight's advertisement was first made in Europe by the Dutch potters of Delft, and was introduced to Staffordshire by the two brothers Elers, who were of Dutch extraction. Dwight brought a lawsuit against the Elers, accusing them of stealing his secrets; but at this distance of time it is not possible to say definitely whether he had reason on his side. It is at least possible that the Elers might have learnt their technique in Holland.

Apart from this red stoneware, Dwight could claim with reason that he had greatly improved upon his German models. Where the latter were uniformly grey, Dwight produced a white body. He did more; he experimented with varied combinations of natural clays—mouse-grey, white, and various tones of brown—and produced pots of various colourings within these limits. So much for the ordinary useful products of the pottery. When we come

to his figures, we are at once faced with exceptional technical achievement, and a mastery of modelling far in advance of his time.

advance of his time.

Probably his best figure is the portrait of Prince Rupert in the British Mu-seum. (Dwight figures are excessively rare.) Other wellknown examples, nearly all in the national collections, are statuettes of Athena, Mars, Meleager, Jupiter, Neptune, Flora, Charles II., and the two of his daughter Lydia; one of them shows the little girl on her death-bed—to the modern mind a singularly lugubrious subject in the worst possible taste. It is some of these figures, which are of quite extraordinary quality, that are responsible for the theory that Grinling Gibbons was employed by Dwight as a modeller. The supposition is not proved, but is greatly strengthened by a comparison of the wood-carving on the font in St. James's Church, Piccadilly, which is from the

hand of Gibbons, with the representation of the gods in the Fulham figures. These classical figures, by the way, are in brown stoneware, as if they were intended

to imitate bronze; it is suggested that Gibbons, or whoever the artist was, had bronze statuettes as his models.

After Dwight's death, the factory settled down to the manufacture of purely useful objects. One cannot call any of the eighteenth-century Fulham wares either very distinguished or very original. The pots and mugs are, as a rule, brown above and grey below, with hunting scenes and figures applied in relief—very jolly and honest and ponderous. For some reason, Nottingham, where there was also a stoneware pottery, made a rather more refined type. The Nottingham pots are sometimes so brown as to be almost black, but they are comparatively neat in decoration and light of form.

Figs. 2 and 3 are very good examples of eighteenth - century Fulham stoneware. No. 2 is dated 1732, and is stamped with a reproduction of Hogarth's well-known print "A Midnight Conversation." Fig. 3. (1762) has the same design, with King George III. above it.

Fig. 4 is an example of a rare stoneware portrait. A discussion as to the identity of the subject would be out of place here. It is suggested, with a considerable degree of probability, that it represents Sir Isaac Newton. It is, in any case, modelled with great sensitiveness, and, like all the surviving portraits of this early pottery, is an eloquent reminder of the technical achievement of Dwight. Fig. 1 is one of the series that may have been modelled by Grinling Gibbons. Its similarity to other work by him is self-evident.



FIG. 2. STAMPED WITH A REPRODUCTION OF HOGARTH'S PRINT "A MIDNIGHT CONVERSATION": A FULHAM STONEWARE MUG OF 1732.

By Courtesy of Messrs, Sidney Hand, Ltd.



FIG. 4. POSSIBLY REPRESENTING SIR ISAAC NEWTON:
A RARE EXAMPLE OF PORTRAITURE IN FULHAM
STONEWARE OF THE 17TH CENTURY, RECALLING
THE TECHNICAL SKILL OF JOHN DWIGHT.

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PORTRAITS

WANTED TO

PURCHASE

SOME PERSONALITIES THE WEEK:







MADDEN, C.M.C



SIR GEOFFREY BUTLER, M.P.





PEOPLE WHO ARE IN



IN THE NATIONAL COSTUME: PRINCESS GIOVANNA AND MARIA OF ITALY IN SARDINIA. As is noted elsewhere, the King and Queen of Italy resently pard an official wast to Sardinia. They were accompanied by their younger daughters, Princess Glovanna (born in November, 1907) and Maria (born in December, 1914), who are here seen wearing the national costume, at Sassari. Their Majesties' object was to inaugurate the Primavera Sardiniana, or "Spring Holidays in Sardinia" movement.



A MANNEQUIN CROSSES THE CHANNEL BY HYDRO-CYCLE:

MLLE. ARMÉE PFANNER, OF STRASBOURG, ENGAGED IN

THE PERFORMANCE OF HER FEAT.

On May 4, Mile. Armée Pfanner, a twenty-two-year-old mannequin, of Strasbourg, hydro-cycled from Calais to Dover. She left the French coast at 8.46 a.m., and reached England at 6.5 p.m. She encountered strong head winds and heavy seas.



THE MURDER OF MISS OLIVE BRANSON: THE DEAD WOMAN'S COTTAGE—ON THE LEFT, THE TANK IN WHICH HER BODY WAS FOUND.

The body was found on April 29, in the water-tank seen on the left in the photograph.



MURDERED AT LES BAUX: MISS OLIVE BRANSON, WHOSE BODY WAS FOUND IN A TANK. Miss Olive Branson, a cousin of Mr. Justice Branson, recently bought the Hotel de Monte Carlo, at Les Baux. She reserved a room for herself there, but she had a cottage in the "Valley of Heil," about three-quarters of a mile away. Her body was found in a water-tank, with a bullet through the head. The French police have decided that she was murdered. An arrest has been made.



BY MISS OLIVE BRANSON, WHO WAS MURDERED AT LES BAUX:

A VIEW OF LES BAUX.

Miss Olive Branson was an artist of considerable ability, and it is now known that she was in London last month, in order to arrange for the sale of one of her pictures of Les Baux. It is stated that she studied at a school of art started by Mr. Augustus John and Sir William Orpen after they had left the Slade. To quote Reuter: "Les Baux is not France.....



ANOTHER WORK BY THE MURDERED MISS OLIVE BRANSON:

A VIEW OF PICTURESQUE LES BAUX.

It is the Provence of the mountain villages. . . Les Baux itself is a spectral ruin. It hangs on the face of its rock, a wreck of the mediaval Court of Love where lived some four thousand souls. The population now numbers seventy or eighty. A great château dominates all. The remaining inhabitants dwell in the ancient houses."



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THE GLORY OF THE ENGADINE: FLOWERS AND SNOW-CLAD PEAKS NEAR ST. MORITZ.

WHETHER or not modern conditions have increased the number and variety of human VV creased the number and variety of human complaints is probably debatable, and it is nevertheless true that the means for combating those complaints have been strikingly modified and perfected, especially where hydropathic treatment is concerned. It becomes almost a pleasure to seek the curative properties of spas and watering-places, the natural resources of which have, in recent generations been randered doubly effective by especials. erations, been rendered doubly effective by science.

I shall come presently to aspects of the modern spa which bear out that statement. Meanwhile, it intrigues me to recall that practically every spa in Europe—I do not know of any exception—is so disposed within a spacious countryside that the beauty of its environment becomes as much a part of any treatment" as does the application of curative waters. It becomes, therefore, not only a question of specific hydropathic properties, but also of natural environment, which influences the choice of a modern European spa. You consult your æsthetic tastes as well as your therapeutic requirements, with results equally agreeable to body and mind.

San Sebastian, though not a watering place in the strictest sense of the word, is a famous resort of Spanish and cosmopolitan society which seems at first sight to have everything in its favour. The impression gains in confirmation as you prolong your stay. At all times you have the advantage of a perfect climate. Its winter months are mild enough provide a welcome relief from the inhospitable weather of our own country, so that there are many English people who make a regular habit of escaping here until a more settled state of climate has set in at home.

As a general rule, the spring months are ideal: neither too cold nor yet too laden with that oppressive heat that puts such a drag upon one's life and activities. In summer its warmth is tempered to a great extent by the gentle Atlantic winds. If you elect to try San Sebastian in the autumn you will find the same temperateness of conditions-long days of grateful sunshine which is never so intense that it does not find you in a mood to make the most of the joyous round which is the daily life of the place.

It is a happy town, this, which King Alfonso and his family have made their own particular resort, and the buoyancy of its atmosphere carries

THE SPAS AND THERMAL RESORTS OF EUROPE.

omusements, you will have something to boast of if you can find time to do everything that crowds in upon you when the season is at its height. When you have done with bathing from the plage in a sea so warm that it tempts you to stay in for an unconscionable hour, there is tennis to bridge over the time until the cocktail hour, though I dare say that you will drain your glass more because sociability rather than need dictates it.

There is dancing almost any after-noon and night of the week; and if you have a mind for the theatre you will never

find yourself at a loss for an enter-tainment to suit your mood. Besides its bull-fights, San Sebastian finds its pleasure in a variety of other forms of sport. Regattas, racing, football, and tennis tournaments go to make up a crowded sporting calendar. The town itself lies in the form of a crescent, the horns of which are tipped with the old light tower at one extremity, and the castle of La Mota at the other.

Now in San Sebastian, being a fashionable town, you would expect to find living rather uncomfortably expensive. At the best hotels the rates, though high, are in proportion to the extraordinary luxury provided. Actually, however, in San Sebastian there are a number of excellent little hotels, clean, serviceable, and entirely adequate to the needs of most people. I remember, with some gratitude, the kindly hospitality of a charming little place not far from the Alameda, where several happy days were spent in a recent summer.

A fitting example of the modern spa exists in Aix-les-Bains, one of the most frequented of French watering-places. I doubt whether any form of cure is undertaken in surroundings more pleasing to the eye than those of Aix. At its foot lies Bourget, while the town itself—which, with its cleanly streets and well-stocked gardens strikes one as being an exception. well-stocked gardens, strikes one as being an exceptionally cheerful place—straggles up the slopes of Mont Revard. So much, then, for the purely external aspect of Aix-les-Bains. As a curative centre for a somewhat formidable array of maladies its reputation is indeed a high one. Its treatment is chiefly concerned with sufferers from chronic rheumatism, in all its varied forms. One virtue of its thermal waters,

Among other ailments which yield most successfully to the curative methods of Aix are articular gout, neuralgia, sciatica, and neuritis. The bathing establishment of Aix-les-Bains is a well-equipped and cheerful little palace, and nothing has been overlooked which would make for a combination of comfort and The beneficial action of the thermal efficiency. waters of Aix-les-Bains is supplemented by drinking water from the cold springs. It is, as I have said, only supplementary, but as a part of the treatment which contributes a social flavour it has an additional

The cost_of a stay at Aix-les-Bains varies from about £3 to up £6 a week, according to the grade of the hotel. The fare, first-class return, from London via Dover and Calais, is £9 12s. 7d., and about £1 less via Dieppe.

The names of Evian and its Source Cachat are so widely known that I need do no more than touch upon this famous watering-place. Rising on a gentle terrace from the Lake of Geneva, it is as ideal a pleasure resort as it is a spa. For anyone with nervous tendencies I could suggest no more fitting retreat than



A FAMOUS RESORT OF SPANISH AND COSMOPOLITAN SOCIETY: SAN SEBASTIAN.

Evian, for it possesses a tranquillity of atmosphere which such patients find so beneficial. Evian is equipped with every known appliance of physiotherapy, the principal ailments treated being gout, neurasthenia, and diabetes. Hotel accommodation here is not out of the way expensive, and a good room should be obtained at a medium hotel at a high season

rate of about 10s. a day en pension.

With Clermont Ferrand as a centre, the little cluster of Auvergne thermal stations—Royat, La Bourboule, Mont-Dore, St. Nectaire, Chatel Guyon, and Vichy—supply curative treatment for a number of corporal troubles. The first of this famous circle concerns itself for the most part, with heart trouble



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you with it from the first. There is a quiet optimism about its spacious boulevards and the shore of its sweeping bay. The town is kept spotlessly clean by an ever vigilant municipal government. As for

consisting of two springs mildly impregnated with sulphur and calcium, lies in the fact that they may be taken by patients who are subject to heart trouble or arterio-sclerosis without any undue risk being incurred.

but its waters, which are carbogaseous and contain salts of soda, potash, lime, and lithia, besides a pro-portion of iron and arsenic, act beneficially in cases of arterio-sclerosis and certain forms of arthritis.
[Continued overleaf.



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Continued.]

La Bourboule I can confidently recommend as a resort for convalescents. Its air is gently bracing, and its waters strongly arsenical and radio-active, a



A MOST FAMOUS - AND BEAUTIFUL - MODERN SPA: AIX - LES - BAINS-SHOWING THE REGINA BERNASCON HOTEL AND ITS DELIGHTFUL SURROUNDINGS

Our photograph shows well the beautiful position of the Regina Bernascon Hotel, at Aix-les-Bains, an hotel which is an ideal headquarters for visitors to the famous spa, for it is the nearest kotel de luxe to the bathing establishment, the springs, and the casino. It is open from April 15 to October 15. Its apartments are both luxurious and comfortable, and it rejoices in such amenities as lawn-tennis courts, rose-gardens, and tea-The cuisine is exceptionally praiseworthy

of many centuries behind it, Mont Dore dispenses its thermal waters to a very considerable number of lung and asthmatic patients each summer season. Markedly curative springs (there are forty in all, though eighteen only are prescribed for daily use) and a dry, uplifting climate account for the popularity of St. Nectaire. Its season is much the same as that of its neighbours, La Bourboule and Mont Dore, but I should advise you, if you are not well disposed towards a crowd, to avoid July and August.

The properties of the Chatel Guyon springs act very successfully on anything savouring of digestive

upset. It is a hillside station, but not too high to

prove anything but bracing to invalids, and on account of this it is a favourite with neuro-arthritic subjects. Although I have put Vichy last on this list of Auvergne spas, it is, I should say, the best known of them all.

Its name is a byword in homes, hotels, and restaurants far remote from the spa itself. Vichy is unequalled for its treatment of digestive and gastric disease, and a truly palatial bathing establishment does justice to that treatment. The first-class return fare from London to Vichy via Dover and Calais costs

£8 11s. 4d. Brides - les - Bains and Salins-Moutiers are such close neighbours that they are linked together in the minds of many people. There is, in fact, little to choose between them, though, personally, I slightly prefer Brides. It is, of course, a matter of taste. Both these spas treat the same maladies — liver, gastric trouble, and gout.

The distinction of

the oldest of the world's wateringplaces belongs to Belgium, for the springs of Spa were known and preciated by Pliny. The town as it stands is new. Indeed, its waters would seem to be the oldest

now left. Only here and there do you find traces of the town which became such a gathering ground of fashion in the eighteenth century. Its establishments are among the best-equipped in Europe, so that it is not surprising to learn that some 20,000 visitors annually take

The springs, acidulated and ferruginous, are employed to combat liver and abdominal troubles, and are used also in cases of hysteria and

anæmia. One of these springs, so it is thought, the Sauvenière, was that referred to by Pliny in his natural history. Most of the social life of Spa revolves round the Place Royale. The Établissements des Bains are here, and adjoining them, so that music and bathing are almost inseparable, you will find one of the most luxurious and gayest casinos of my knowledge.

The concert hall is of vast size for so small a town, but on each occasion that I have entered it it has been well filled. The casino is a host in itself. It supplies your music, your drama, and your dancing. The baths, as I have said, are excellently fitted up Every appliance employed in up-to-date hydropathic treatment has been installed, and is operated by highly trained workers. Spa is reached from London by Calais or Boulogne (first-class return fare, £6 18s. 2d.), Dover and Ostend (first-class return, £5 18s. 6d.), the latter being, if anything, slightly quicker and more convenient.

If you are on the watch for something with an original flavour about it, I would suggest Pistany, on an island in the River Waag, in Czechoslovakia. Mud-bathing may not at first sound an inviting idea, but, when carried out with this particular mud Pistany, it becomes a different affair altogether,



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AIX-LES-BAINS



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On request to the Hotel Directors, de luxe cars can be sent to the landing stage at St. Malo.

Auto-car Service: Dinard-La Baule. July and from 1st to

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Deauville to La Baule—Automobile road, 380 km., by way of Caen. Rennes, Redon, La Roche-Bernard, Guérande, La Baule.

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Overlooking the sea-full south. 300 rooms, all with bath and telephone. New flower gardens lead down to the sea. Private beach (with bat).

mud is volcanic in substance, and there is no doubt of its ability to rout rheumatism and its kindred ailments. The main mud pool, quite a palatial building, forms a part of the Thermia Palace and Royal Hotels. They are connected by a covered way, so that when the weather is bad you are not put to the inconvenience of having to go outside. In addition to the mud treatment, Pistany makes full use of its sulphur springs, which are naturally hot and unusually effective.

The journey to and from this country may be undertaken by a diversity of routes. Among the most frequented I may give Calais, Laon, Basle, Buchs, Vienna, or the Hook, Cologne, Wiesbaden, Prague; the first-class return fares being, in the first instance, £19 17s. 9d., and in the latter, £23 5s. 8d.

SOME PLEASURE RESORTS OF THE CONTINENT.

I SHOULD hardly care to single out the foreign pleasure resort most in favour with the English. Deauville and neighbouring Trouville have, however, much to be said for them in support of their claim. In the full



WHERE "LIDO" JOYS MAY BE OBTAINED: LAUSANNE-OUCHY PLAGE.

swing of their summer seasons it would be difficult to conceive any in France in which the native visitors are more completely outnumbered by those from our side of the Channel. By this I do not mean for a moment to suggest that these gay little towns have lost their native identity.

to suggest that these gay little towns have lost their native identity. That, needless to say, accounts so largely for their attraction.

You go to Deauville and Trouville to be amused, and if you come away with a sense of disappointment, the fault must surely rest with you. Society is not always easily pleased in matters of pleasure, and society, it must be borne in mind, has shown an unwaning faithfulness to Deauville for many a season past. They are live, cheerful little places. Each carries an air of joyful prosperity. Nowhere is bathing more enjoyable than from the spacious sands of Deauville Plage. You crown your dip with a cocktail at La Potinière, that famous Normandy gathering place of Deauville society. This restaurant, with its manor-house atmosphere, offers a cuisine which makes it advisable to book a table well ahead.

restaurant, with its manor-house atmosphere, offers a cuisine which makes it advisable to book a table well ahead.

There is good golf to be had at Deauville—almost the primary qualification, I should say, for the truly successful resort in these days. Two courses (one of eighteen holes for gentlemen, and another of nine holes for ladies) are set happily enough between the sea and the gentle slopes of Mont Canisy. No fewer than three polo grounds provide thrilling sport for both players and onlookers. Tennis, yachting, racing, and pigeon-shooting are other forms of sport which you will find particularly enjoyable at Deauville.

If I were asked to suggest a quiet spot, where the bathing was good, the climate mild and sunny, and where one's daily pleasures do not mean an excessive financial outlay, I should advise La Baule, which combines all these things. For its situation on the southern coast of Brittany, its semitropical aspect comes as something of a surprise. A pine forest and the sea are its nearest neighbours, so from the health point of view it has everything to be said for it. I have said that La Baule (or La Baule-les-

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Near Golf and Tennis.

On Front at Le Zoute.

KNOCKE-ZOUTE

THE GOLF-HOTEL

The Best-Always open. Brought right up to date, 1929. Pins, to give its correct name) is quiet. I should have added that it contrives to be so without betraying any suspicion of dullness. There is enjoyment enough for most normal-minded people, though it lacks the frills and fancies of the ultra-fashionable resort. There are no fewer than thirteen public tennis-courts, so you are always sure of a game when you want one. The golf course, consisting of eighteen holes, is always popular, and has a most inviting club-house.

Of the several ways of reaching La Baule, the Dover-Calais route will be found very suitable, as there is then excellent through communication from Paris, via Orleans and Nantes, with the comfort of a sleeper. The fare by this route is £9 4s. 7d. first-class return. Many people also find the Southampton-Havre route very convenient. A service of autocars runs between Dinard and La Baule on Mondays, Wednesdays, and Fridays during July and September, and daily in August, La Baule being reached at 6.30 p.m. Elsewhere France is fortunate in its coasts of pleasure. Along almost the whole length of her seaboard, from the Channel to the Mediterranean, is a chain of plages and watering-places, each of them with its own special qualifications of health and entertainment. Many of them, too, possess strongly marked local characteristics, and in saying this I have particularly in mind the Basque coast, with Biarritz as its centre.

The rapid development of Biarritz from an obscure fishing-village to the liveliest and smartest of the steadily growing cluster of Basque coast resorts is nothing very surprising. The tonic quality of its Atlantic air, and the long days of sea and sun-bathing from its sweeping plage, or even more famous Côte des Basques, account for much of the town's high reputation. You may golf here on a charming course studded with pines, at Chiberta. It is always a popular course, though I found the Biarritz Club, on the Plateau de la Phare, greatly to my liking. Biarritz possesses one of the most famous lunch-hour rendezvous of Europe. At the Bar Basque you sip your cocktail (there are few cocktails, I can tell you, like those of the Bar Basque) with the murmur of waves in your ears and the blue sea at your feet.

Barcelona, on the Mediterranean coast of Spain, is one of the most attractive of cities. Although it is a busy port and very largely engrossed in commercial undertakings, it succeeds more than any other industrial



THE CHARM OF AN AUVERGNE THERMAL STATION: GOLF AT MONT-DORE-

city that I know in keeping any evidences of its activities in the background. It is a city which is fully conscious of the joy of living. Its climate is mild in winter, and not too hot in summer, so that many English people find it agreeable at all seasons of the year. This year it is the site of a great International Exhibition, and is certain to prove one of the most popular of Spanish health resorts.

There is always an attraction about the original note, in whatever it may be. That is why so many people find Lausanne - Ouchy Plage so much to their liking as a summer holiday resort. Here, on the sunny shores of Lake Geneva, there has sprung into being a little resort, self-contained [Continued overlea].

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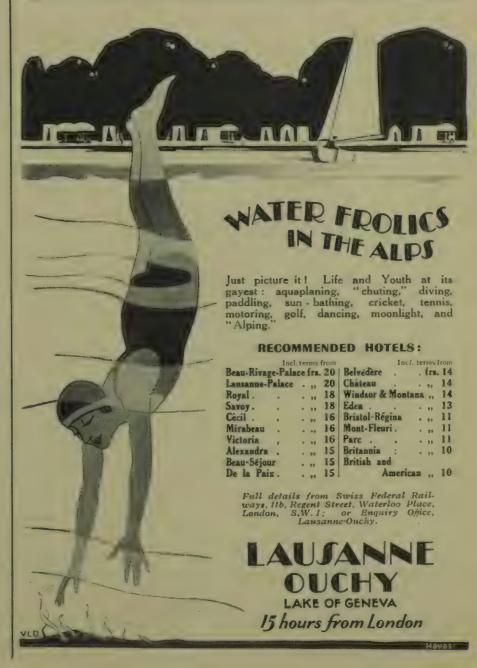
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and possessing within a limited area most of the pleasure-giving characteristics one associates with a Lido life. A varied assortment of appliances—a giant chute, canoes, diving-boards, rubber horses, and what not—is driven hard to supply an endless round of water sport.

I suppose that I shall never grow out of a long-standing liking for the Engadine—even, that is, should I wish to do so. Nor shall I ever lose the sense of excitement that comes over me as the little Rhaetian train creeps up to Pontresina and St. Moritz from Chur. St. Moritz is so famous as a winter sports centre that it would seem a pity if its claims as a summer resort were overlooked. As a village it is charming, like all these villages of the Engadine. Its hotels, in spite of the simplicity of the place itself, are among the most luxurious in Switzerland. The fresh mountain air which blows from the surrounding Grisons gives you a tireless energy, as any winter sportsman will agree.

It is in the unique sporting facilities that I have found St. Moritz so admirably suited. There is fishing, for instance, in lake and stream, and, though

limited to trout, the catch seems more than ordinarily succulent. The best stream fishing hereabouts is in the Inn, where it leaves St. Moritz Lake on its turbulent journey past Celerina and Samaden. Golf is to be had on a good nine-hole course at the Kulm Hotel or on the

is to be had on a good nine-hole course at the Kulm Hotel, or on the very fine links at Samaden. These are only ten minutes by train from St. Moritz, and provide a sporting game over eighteen holes.

Tennis at St. Moritz attracts all categories of players, and the Tournament for the Championship of the Grison at Suvretta House from July 29 onwards is certain to be a popular event. As regards hotels, I think many people are inclined to exaggerate the cost of living at St. Moritz. True, it is the most fashionable of all the Swiss resorts, but in summer comfortable accommodation is to be had for about 16s. a day, en pension.

Turning for a moment from the Engadine to the

Engadine to the Bernese Oberland, visitors to this highly mountainous region of Switzerland are offered an experience unparalleled elsewhere in Europe. Leaving

Europe. Leaving
Interlaken behind to its summer heat, the Wengernalp Railway lifts you to where the Jungfrau Railway begins its amazing assault on the mountain's massive flank from the cooler altitudes of Kleine Scheidegg. For a few enthralling moments you stand on the roof of Europe, a sea of peaks about you, before the little train takes you out of winter into summer once more.

No greater scenic contrast can be imagined than that between the resorts of Switzerland and those of the Belgian coast. Fortunately, however, the flatness of the Belgian coastline ends with its geographical aspect, for it represents an unbroken line of extremely cheerful resorts. Lately a great deal has been heard of Knocke-Zoute; and a great deal more, I should imagine, will be



THE CITY IN WHICH THE GREAT INTERNATIONAL EXHIBITION IS BEING HELD: BARCELONA—PORT, PLACE OF BUSINESS, AND PLEASURE AND HEALTH RESORT.

heard in the future. How it so abruptly came into its own I have little idea. I can only remark that it was never in doubt that it eventually would. It is fashionable without being in the slightest degree conventional, and its light-heartedness is refreshingly spontaneous. The bathing here is excellent, as may be expected from a place which is not far distant from Ostend. The wide, firm sands are a happy hunting ground for children, who are left to themselves all day without undue fear of mishap.

There is a golf-course on the sand dunes which are so characteristic of all this coast, and its semi-natural bunkers form a sporting course which is largely played on at all times of the year. Knocke itself is a charming village, with exceedingly pleasant surroundings, so that a number of excursions add to the pleasure of your stay.



AMONG THE MANY ATTRACTIONS OF LA BAULE: THE CLUB-HOUSE AT THE LE POULIGUEN GOLF CLUB

The eighteen-hole golf course is near Le Pouliguen, about two miles from the La Baule Casino, and occupies a beautiful site on the cliffs. The links are open for play from Easter until October 15.





Spanish Travel Bureau, Ltd., 173, Piccadilly, London, W.1.



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"She is running very sweetly, and has attained 78 m.p.h. by speedometer. The outstanding features of the Vauxhall to my mind are powerful brakes, rapid acceleration, good road-holding and excellent springing. These points, combined with good honest high speed on the open road, give a fine average speed, easily and comfortably." (Owner file No. 940.)

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Princeton five-seater tourer, £495. Bedford saloon, £520. Melton two-seater (body by Grosvenor), £525. Velox fabric saloon, £555. Grafton coupé (body by Grosvenor), £630. Kimberley saloon (body by Grosvenor), £650. Kimberley enclosed limousine (body by Grosvenor), £675. Triplex glass on all models at small additional cost. Write to Dept. 13, Vauxhall Motors Limited, Luton, Bedfordshire, for an interesting booklet about these fine cars. N 15.



MARINE CARAVANNING.-XXXI.

By COMMANDER G. C. E. HAMPDEN.

WHEN I started to write these articles, my object was to tell others of the joys of holidays afloat compared with those on shore. I never contemplated making any reference to the utility side of marine motoring, but I find that the two cannot be entirely separated.

I have had many letters from owners of estates which border on the water to whom a boat is a necessity. They require boats which may be employed

both in connection with the business of their properties and for pleasure purposes. Several who have written to me are residents abroad, or in Northern Scotland, and in parts where comparatively long and rough open sea passages must be provided against; and they ask for my opinion on the type of vessel best suited to their needs. It is not possible to recommend any particular type of vessel for these services.

as conditions vary to such an extent. For use, for example, in places where it is easier to obtain heavy oil than the lighter spirits, the Diesel type of engine is the best; and to be really satisfactory these engines should be installed in hulls which are specially designed for them. The majority of enquirers stipulate petrol-paraffin engines of the heavy duty type, and hulls which, though not of "Cowes finish," would nevertheless not be disgraced in those waters.

A fortnight ago I suggested that hulls might be built complete with machinery which could be finished off either as utility or pleasure boats. I do not know of any firm that does this, but, after scanning many catalogues, I find that the Bergius Company appear to have gone furthest in this direction, and, in view of their being the makers of the famous Kelvin engines also, I am tempted to advise estate owners to ask their advice before ordering boats.

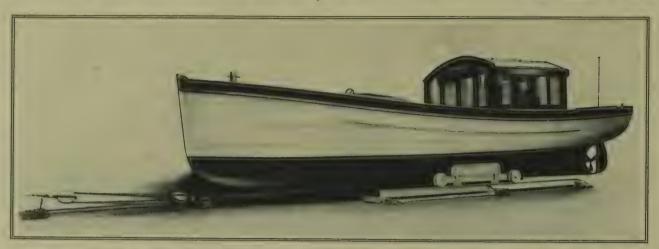
This firm have developed a boat business in standard utility vessels from which they have never deviated, though I see no reason why many of their hulls could not be converted into high-class

devoted, which forms a useful "guide to knowledge"

The lines on which this publication is framed might be extended and copied by others with advantage, for by arresting the attention it must be a good advertisement. If, for example, some elementary instruction in seamanship were to be included, coupled perhaps with the Articles of the Rule of the Road at Sea, I feel sure that many who feel themselves debarred by nautical ignorance would take to the water and live to bless the firm which was the cause.

As the number of motor craft increases and

raft increases and harbours become more crowded, the importance of a fuller knowledge of seamanship among yachtsmen will become greater. I look to the builders of the boats and engines to help in this direction. The average price list is seldom worded in a manner that compels attention, and I suggest that it might be if the Bergius Company were to be more generally followed.



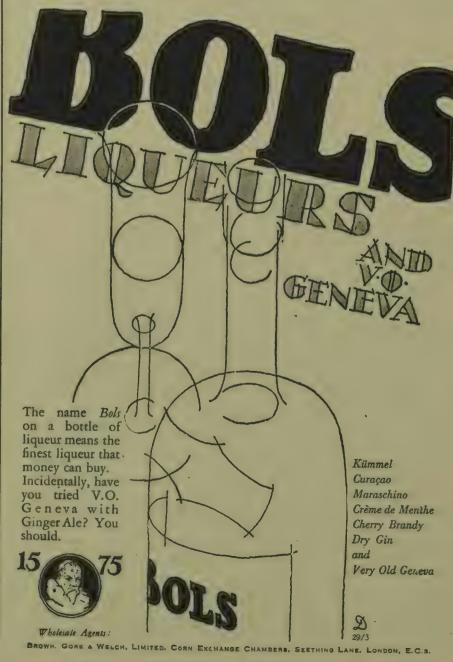
A TYPICAL KELVIN BOAT SUITABLE FOR ESTATE WORK, ON A TROLLEY DESIGNED SPECIALLY BY THE SAME FIRM FOR HANDLING VESSELS WHERE SLIPWAYS DO NOT EXIST.

motor-cruisers. Their boats are all on the heavy side, and for that reason I like them in preference to many of the lightly constructed pleasure craft which are so popular to-day.

Their catalogue, like their boats, is also unusual, for it combines with the ordinary information a certain amount of "sea education," and gives excellent reasons in favour of the various constructional details adopted. To anchors and moorings a whole page is

Both the poppet and sleeve-valve Kelvin engines which form the power plants of these boats are on the same robust lines, from the small 7½-h.p. to the 60-h.p. They have proved themselves under the most trying conditions of all—that is, in fishing-boats, and in consequence are very popular in yachts also. If it is intended to use paraffin as the fuel, it is wise to choose a poppet-valve type; but for petrol the sleeve-valve is preferable.







"THE LACQUER CABINET"

By Francis Taylor

THE HOUSE OF WARING AND ITS TRADITIONS

1695 - 1929

IN 1695 the founder of the House of Waring & Gillow, set up his cabinet shop in the City of Lancaster

From 1740, when Robert Gillow engaged in what he called his "Adventure to London," the Gillows, with the other great craftsmen of their day—Chippendale, Sheraton, Hepplewhite—worked in the production of those wonderful examples of cabinet-making which are the aim of the collector and the admiration of the world

THE Gillows showed the craftsmaster's pride in his work by stamping most of it with the name of the firm The word "Gillow" on a piece of furniture was regarded as the hall-mark of good work

IN 1929, in that same factory at Lancaster, the House is still engaged in the craft of furniture-making

And in 1929, as in 1695, Lancaster-made Furniture is regarded as the best that can be made In the last 60 years the House has hugely extended its operations. Companion factories in London and at Liverpool have been added, which are the largest in the world operating in the interests of one House

FOR over 200 years, the tradition set by Robert Gillow, that master worker in wood, has been followed with a jealous faithfulness, and the Waring productions stand out to-day hall-marked for quality and individuality

As in the past, quality in the making of furniture is of the first consideration. There is no better investment than a piece of fine furniture, carefully made of the best materials. The 18th Century work of the Gillows increases every year in value, and the Waring productions of to-day will be the Antiques of the future

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THE CHRONICLE OF THE CAR.

BETTER AMERICAN CARS.——-THE NEW ESSEX.

As I showed in an article a few months ago, one of the most interesting developments in the motor industry in general during the past two years has been the really remarkable improvement in nearly



A PICTURESQUE CORNER OF ENGLAND: THE OLD MILL AT ALPORT, DERBYSHIRE—AND A MORRIS "SIX."

every direction of the American car of practically any price. Ever since it first was put on the market over here, it had certain qualities which appealed to English drivers, although for a considerable time these were counterbalanced by national characteristics which found little favour on this side of the Atlantic. They were cheap and flexible, owing to their large engines, and, generally speaking, they were well sprung. In most other respects they were utterly unlike English or Continental machines, and few people learnt to like them for themselves.

European in character, but their design, construction, and performance have approached more nearly to our standards and ideals. The engine of the average decent American car is still judged by performance considerably bigger than our own, but it is full of life, generally quiet-running, and almost invariably reliable. Bodywork is far more comfortable, and a great deal better turned-out. It is nearly always

of the coachbuilt type, but of its kind it is usually good. It is much smarter than it was, and the general appearance of the cars, in spite of a certain touch of ornateness, is in keeping with our own tastes.

The suspension

of most of them

has gone on

Springs and Brakes.

steadily improving, although now and then you come across a car, especially in the higher powers, which could be improved in road-holding qualities at high speeds. Wheel wobble has not been universally abolished. Against this, however, there is the great advantage that a fairly high cruising speed can be maintained with great comfort. One

of the most important features in which American cars have advanced is in their braking. Whether it is of the hydraulic or "straight" pattern, the four-wheel set is almost always remarkably good—a striking change for the better. It is a pity that in so many cases makers have practically abandoned the provision of a hand-applied brake, which is useful for more than just holding the car at a standstill on the level. American

cars, however, are not alone in this, I am sorry to say, as the evil custom of supplying nothing more than a "parking" brake is to be found to-day on European cars of high degree. Apart from this, however, everything about the average American car is so very much better than it was only a short time ago that it is little exaggeration to say that there is no comparison between the new and the old cars.

The Essex Challenger.

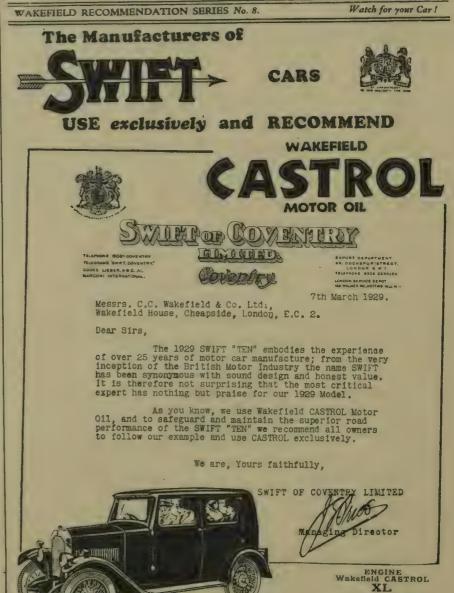
One of the Americans which have been improved outstandingly is the Essex, especially the new model called the Challenger, which sells with a four-door saloon at £295. In every feature I found this car, when I tried it, almost startlingly better than any Essex I had tried before, but especially in one respect. This was in its performance on second speed. As a rule, it is on the intermediate of the three usual gears that the American car of almost [Continued overleaf.]



A NEW SEVEN-SEATER BODY: THE VAUXHALL 20-60-H.P. WESTMINSTER LIMOUSINE.

The Vauxhall 20-60-h.p. Westminster limousine presents a new seven-seater body built by the Grosvenor Carriage Company, on the long wheel-base chassis. Its price, with standard equipment, is £695.





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at £2,750, the 35/120 at £1,600, and the popular Daimler 25/85 at £1,245 are well-known examples, to which has lately been added as a smaller town carriage the 20/70 at £950. Not only in the chauffeur-driven types does Daimler excel, but also in the comfortable and attractive types of owner-driven saloons, notably on the Double-Six 30 at £1,300 and on the light 20/70 chassis at £695.

Send us a note of your wishes and a qualified representative will visit you with a suitable Daimler for your personal inspection and trial.

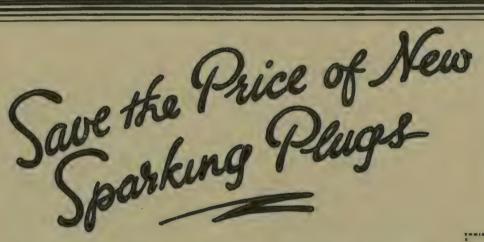


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any class shows itself off least well, but I should unhiesitatingly say that the Essex second-speed behaviour was, all things considered, one of its three best points.

A Good
Second Speed.

It is really fast on this gear. I do not know how nearly accurate the speed indicator was, but I

Second Speed. the speed indicator was, but I was able to get the following results. Starting on second speed almost from a standstill on a slope of about one in twelve, the car accelerated to over 30 miles an hour as far as the worst part of the hill, which has a gradient of one in seven. Here the speed did not increase, but, on the other hand, it did not fall off. Considering that the Essex engine has a content of only a little over 2½ litres, I regard this as a notable performance. In fact, I cannot remember more than three or four other American cars which have been able to do the same thing or better, and all of these were very much more powerful. Another unusual feature about it was that neither the engine nor the gear-box was unduly noisy over the business.

Sixty Miles an Hour.

The Challenger is stated to have a great many new advantages, among which are a maximum speed

of over 70 miles an hour. The car I tried was brand new, and, although I was urged to drive it as hard as I liked, I had mercy on it when the speed indicator showed that we were travelling at a mile a minute. We reached this figure really confortably. The new four-wheel brake system, which is of the two-shoe type (properly enclosed and claimed to be mud-proof and waterproof), is a very good one; at any rate so far as efficiency is concerned. Another new feature is what is called the fuel booster, which, independently of the autovac, ensures that an adequate supply of fuel is delivered to the carburetter at all times. High engine speed on long hills and on the level can be kept up without the partial starvation which sometimes occurs.

The bore and stroke of the six-cylinder engine are approximately 69 by 114, the valves being lateral and the details of the familiar American type. The firing-point of the ignition is advanced automatically by a governor, but no hand-control is fitted. Cooling is by thermo-syphon, the radiator and water-jackets having a capacity of 4½ gallons. The radiator is fitted with shutters which are operated from the dashboard. Another good feature is that the carburetter is automatically kept at an even temperature,

the regulator being connected with the throttle. The steering column is adjustable to three different positions.

A Really Lively Car.

The Essex is a decidedly lively car, and frankly its general behaviour on the road would never lead one to suspect that its price was so low. The makers will not take it amiss if I repeat that the improvements they have effected over their previous models have completely transformed the car. It has all that flexibility which one expects from an American engine of considerably larger size. Two and a half litres is, even by European standards, not much more than a moderate size. From 10 miles an hour to 30, 40, and 50 are very quickly reached, and the last figure can be maintained for long periods easily and without any discomfort for the driver or passengers. The comfort and finish of the saloon body are well above the average of any American car in this price class. The steering is light and steady, and at 60 miles an hour there was no suspicion of wheel

At that price, it would be unreasonable to expect any degree of finish under the bonnet, but the Essex has the important feature of real accessibility of working parts. It is a car which the owner-driver of small experience should have little difficulty in keeping in proper order. At £295 for the saloon and £250 for the two-door coach it is one of the most remarkable examples of value on the market this year. Wire wheels can be had for £15 extra.—John Prioleau.

THE WORLD OF THE KINEMA.

(Continued from Page 800.

out of tune! The nature of the story entirely justifies the introduction of song, whatever may be said of its "talk." In the delivery of the latter, honours go to Miss Emily Fitzroy, whose study of the iron-willed Parthenia is completely convincing; and to Joseph Schildkraut, who endows the river gambler with picturesque distinction.

"COQUETTE."
(At the New Gallery.)

Mary Pickford's much-heralded talking vehicle is a disappointment. "Coquette" is a penny-novelettish drama of the South in which one of those incredible "Southern gentlemen" of the old school,

with their mouth full of their family honour and their hand always ready for their gun, shoots a perfectly innocent man because, forsooth, he objects to him as a husband for his daughter. After a sentimental scene in the law courts, wherein father and daughter hold up the whole business of the courts to indulge in caresses and kisses in that public way that is so popular in American films, the father confesses to having been hot-headed in his action and claims our sympathy by committing suicide with the incriminating revolver. "I am proud of my father," says Coquette, after this second disaster. Now this father of hers was a doctor; he was put before us as a dignified man, a monument of paternal wisdom, guiding his pretty daughter Norma (Coquette) and his young brat of a son with well-considered advice. Yet he shoots down the man of his daughter's choice without giving him a chance of defending himself or even of explaining the situation that has aroused such parental wrath. We do not, we cannot, believe in Dr. Besant for a moment. Nor can we work up much interest in poor Norma, who is forced, for the sake of a dramatic climax, to go on the witness-stand, and there, in order to save her father; deliberately blacken the memory of the man who loved her, whom she loved, who treated her throughout with respect and consideration, and died with her name on his lips! The extraordinary ethics of this melodrama would demand a fuller discussion, if this "talking film" were really worth it. But the production is, unfortunately, a manifestation of the new medium which is a most eloquent plea for the old. A few more "Coquettes," and the tide will flow back in the direction of the silent picture. Miss Pickford, as dainty as ever, is an experienced actress who can dainty as ever, is an experienced actress who can handle almost any material, but she never makes a living creature of Norma. Nor does the undistinguished dialogue, delivered with a rather blurred Southern accent—adopted, I am told, for this particular part—help her in any way. Her most effective moment is her final and silent exit down the long avenue leading to her home with the electric lighter. avenue leading to her home, with the electric lights on their tall standards lighting up one after the other to illuminate her lonely pilgrimage. Miss Pickford's support is neither very attractive nor very audible. But a charming bit of acting is once more contributed by a minor artist—a cosy negro mammy, who comforts Norma, her grown-up "baby," as she nurses her on her knees. The crooning song, the clear and gentle voice, the unsophistication of this coloured actress, remains the one memorable feature of "Coquette.

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THE WORLD OF MUSIC.

THE GRAND OPERA SEASON

THE opera season is now in full swing at Covent Garden, and the first cycle of the "Ring" is about to be completed as I write. It has been impossible for some weeks to get seats for either cycle of the "Ring," which is a remarkable sign of the change in public taste since the war. There was a time when one cycle of the "Ring" was occasionally given at a Grand Opera season at Covent Garden, and then it was "caviare to the general," but now it has become the staple of every Grand Opera season, and one cannot imagine what could possibly take its place as the principal musical event of our annual operatic festival.

Melba and Caruso used to be the central attractions of a Covent Garden season, and Melba and Caruso meant Italian opera exclusively, for Melba was no actress, and, in spite of her extraordinary voice, she was never an artist in the sense that Lotte Lehmann is. Yet Lotte Lehmann is not "starred" as Melba was starred, and this, again, is a sign of progress, since the musical public to-day is attracted by the music itself, and by the all-round quality of an operatic performance rather than by the brilliance of a particular performer. We can now see, moreover, that general excellence and a high standard of ensemble are quite compatible with individual brilliance. Lotte Lehmann is a marvellous artist deserving of the greatest praise. As to acting, both Melba and Caruso would seem amateurish and crude beside her; as a singer she has a musical intelligence incomparably more subtle I can think of no prima donna of pre-war days at Covent Garden who could touch her performance as the Princess in "Der Rosenkavalier"; yet so high is the level of performance in Strauss's opera, and in the "Ring," that it is by no means the case of Lotte Lehmann first and the rest nowhere. Richard Mayr's performance as Baron Ochs, for example, would be one of outstanding brilliance in a mediocre cast; as it is, we accept Richard Mayr with calm contentment because he matches Lotte Lehmann.

Delia Reinhardt's Oktavian is a highly competent performance; and Gitta Alpar, who took Elizabeth Schumann's familiar rôle of Sophie, was vocally effective, even though she lacked the charm and polish of Elizabeth Schumann. The orchestra played with delightful suppleness and vivacity under Bruno

Walter, and it is pleasant to discover at each fresh hearing of "Der Rosenkavalier" how well this opera wears. The first act is Strauss's masterpiece: it is a wonderful piece of work, and although the opera does not quite live up to this level, it never falls away very badly. There are fine touches throughout, and there is no doubt that "Der Rosenkavalier" is one of the few modern operas that are likely to hold the stage for many years.

In the "Ring," we were all glad to welcome back Friedrich Schorr as Wotan. I cannot understand why this fine singer is not made more use of. We never have a chance of hearing him except in "Rheingold" and "Walküre." But his Wotan is unquestionably the finest of modern times. He has a magnificent voice, and, like all the best German singers of the present day, he is a superb actor. One of the most striking examples of the great advance made by operatic singers in the last two decades is the general improvement in enunciation. You can hear every word that Schorr sings, and the same is true of Lotte Lehmann, Frida Leider, Ivar Andresen, and several others. In the "good old days" the words of almost every opera at Covent Garden were unintelligible. For one thing, it was quite common for a "star" to be singing in a different language from that used by the rest of the cast. But in these modern German companies under Bruno Walter, there is nothing of this sort, although many of the singers are of Dutch or Scandinavian origin. There is a genuine ensemble, and each opera is regarded as a work of art, and the necessary team-work and team spirit are given to its production.

The consequence is that even anti-Wagnerians like myself can enjoy these performances of the "Ring" and of "Lohengrin" and "Tristan und Isolde." In the latter opera, it is true, the new tenor, Erik Enderlein, was disappointing. As it was his first performance at Covent Garden, it is more than likely that he suffered from nervousness, for his voice seemed strained, and he seemed to have to "feel" for every note. It is impossible to judge a singer from his first appearance, and so I shall not say anything more definite about Mr. Enderlein until I have heard him again.

The other new tenor, Mr. Fritz Wolff, who made his first appearance as Lohengrin, made a more immediately successful début. His voice is clear and true, his figure and general presence are good, and he acts with dignity and power. It will be very interesting to hear him again. In the "Ring" Lotte Lehmann was an ideal Sieglinde, and Frida Leider as near to the ideal Brunnhilde as we are ever likely to get. She acts well, looks impressive, and has a magnificent voice.

It was a pity to have a different Brunnhilde in "Siegfried," quite apart from their individual merits. After all, the "Ring" is a tetralogy and is of a piece, and after seeing Frida Leider as Brunnhilde in "Die Walküre," it is disturbing to have a new Brunnhilde in "Siegfried," however good. In actual fact, I did not like Elizabeth Ohms, who was the Brunnhilde in "Siegfried," nearly as well as Frida Leider. She has a fine presence and a powerful, though not exactly a pleasing, voice, but her chief deficiency was in her acting. She had none of the quiet majesty and impassioned intensity of the daughter of a god, but was restless and fussy on the stage, and in her duet with Siegfried she could not keep her hands and arms still. These are curable faults, and have only to be pointed out for Miss Ohms to remedy them, if she has the will and the patience.

There is only one new production still to be given in the German season. This is "Die Meistersinger," for "Don Giovanni" is to be given as usual in Italian. A really first-rate production of "Don Giovanni" is highly to be desired, and it is to be hoped that we shall have the pleasure of hearing it this season. The Italian operas announced are not numerous. Verdi is to be represented only by one opera, "Otello." This, I should think, constitutes a record for a great number of years. But a really superb production of this great opera will make up for the small selection from the greatest of Italian composers since Monteverde. "Otello" is a masterpiece, and I am anxious to hear it performed by a cast as good as the present casts of "Der Rosenkavalier" or the "Ring."

Of the other Italian operas promised five are by Puccini—including the rarely performed "Fanciula del West"—one by Ponchielli, "La Gioconda"; and one by Bellini, "Norma." The last should prove an interesting revival. The Italian season is made additionally attractive this year by the inclusion, among the sopranos, of Rosa Ponselle, who has a great reputation. Another excellent Italian soprano whose merits we have had an opportunity of judging is Rosetta Pampanini; she will reappear this year.

The only other events are the promised production of "Boris Godounov"—the only Russian opera in



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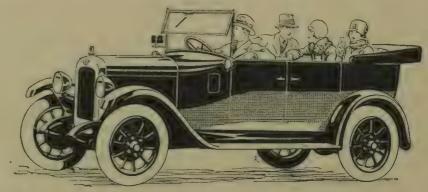
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WHITE	BLACK	l WHI	TE	BLACK
(Dr. Alekhin.)	(Dr. Wechsler.)	(Dr. Ale	khin.)	(Dr. Wechsler.)
1. PQ4		17. P×Pe.		
2. KtKBa	PO ₃			en five moves to
2. KťKB3 3. PB4	BB4			ortable position.
4. KtB3	PB ₃		uncomin	ortable position,
Either PKR2 or	QKtQ2 can be	18. KtQ5!		
played here.				$B \times Kt$, $P \times B$;
5. PKKt3	DVD	20. Kt×P	ch.	
6. BKt2	OK+O2	18.		
7. Castles		19. KP×P		PR5
		His K sid	le is bloc	cked, and White
This Kt's manœuvres seem pointless and futile.		tears up his defence.		
		20. P×Kt		PR6ch
8. PKt3		21. KB 1		
With a view	to turning the	22. 003		PK4
White KB out of his emplacement.		22. QQ3 23. Kt×P!		P×Kt
9. BKt2	ROsq	24. OKt6ch		OB ₂
10. PQR4	BR6	24. QKt6ch 25. R×Pch		BK2
10. PQR4 11. PR5	KtRI	26. R×Bch		K×R
12. PR6	PQKt3	27. BR3ch	1	Resigns.
13. RKI				7. — RQ3,
	KtB2	28. RKsach	. KBsa	; 29. B×Rch,
15. PK4				h, K×Q; 31.
		RK7ch, etc		2, 3-

SOLUTION OF PROBLEM No. 4046 (RUDOLF L'HERMET).

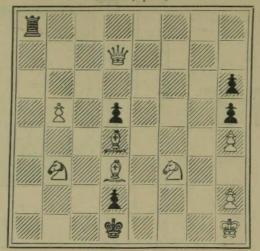
Solution of Problem No. 4046 (Rudolf L'Hermer).

[75; 1B1p1p1R; 1Q3S1s; 4k3; 8; 6Pr; 2R5; 4K3; mate in 2.]

Keymove: BB8 (Bb7 c8).

If 1. — PQ3; 2. QKt2; if 1. — PQ4; 2. RK2; if 1. — KB4, RB5; if 1. — KtKt5, 2. RR5; and if 1. — KtB4, 2. Kt×KBP, really first-rate piece of work, showing the master hand in every ariation. A beautiful key, thematic and not easy to find, with lusive and surprising mates, that after 1. — PQ3 being particularly ne. This week we give a three-mover specially composed by Herr unravelling it.

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White to play, and mate in three moves.

THE WORLD OF MUSIC.—(Continued.)

the programme, and a very welcome revival—and an English opera, "Judith," the libretto by Arnold Bennett and the music by Eugene Goossens. Chaliapin will appear in "Boris," and it is to be hoped that he is in good form this season, as we shall all be anxious that Moussorgsky's great work shall receive the rendering that it deserves. This also means that particular

care will have to be expended on the choruses, which are so important a feature of Moussorgsky's

which are so important a feature of Moussorgsky's operas. Happily the chorus work shows signs of improvement this year, and there is no excuse for any inadequacy in this respect in the forthcoming production of "Boris."

The English opera, "Judith," will be awaited with considerable curiosity. Mr. Eugene Goossens has yet to prove himself as an operatic composer, for his compositions so far show no signs of any particular dramatic instinct. Mr. Bennett, on the other hand, is an experienced enough writer to be able to provide the composer enced enough writer to be able to provide the composer with an efficient libretto. W. J. Turner.

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